LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee

Digitized by the Internet Archive
in 2014

https://archive.org/details/filmindia194208unse

per

FL 3131

filmindia

JANUARY
INLAND A
FOREIGN SH

NEW YEAR NUMBER

Neena in Ek Raat

CHOOSE A

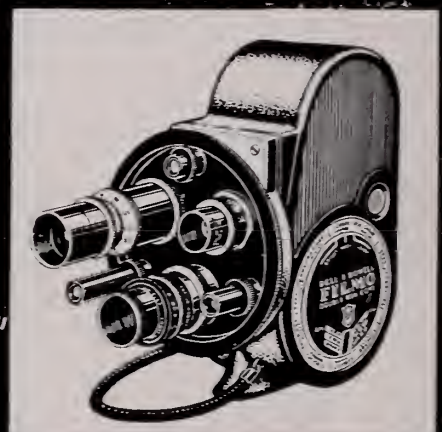
Filmo TURRET

FOR THE NEW YEAR

TURRET 8.

*The aristocrat of 8 mm. motion picture cameras. as economical to use as other Filmo 8's. In this camera. you have the instant readiness for any movie opportunities heretofore possible only with 16 mm. and 35 mm. film. Three lenses and their matching finder objectives may be mounted on the turret. and any one of them placed in position by rotating the turret. POSITIVE viewfinder. Magnifying critical focuser. Taylor-Hobson 12½ mm. F. 2.5 universal focus lens is standard equipment.

Now
Make Home Movies with a "Newsreel-type" Camera



PRESENTING THE "ACE" OF PERSONAL MOVIE CAMERAS . . .

THE FILMO AUTOMASTER

Here. at last. is a fine magazine—loading 16 mm. Camera with a three—lens turret head! Turret mounts finder objectives beside the lenses, so that whatever lens, is in position for shooting. the viewfinder invariably shows the correct field for that lens. Operating speeds are 16, 32. 48. and 64. All the other features of the Auto Load are provided.

Precision made by BELL & HOWELL

FOR PARTICULARS APPLY
TO
SOLE AGENTS

AMA LTD

CANADA BUILDING
HORNBY ROAD. BOMBAY
Branches · DELHI & CALCUTTA.

London Girls show the World!

IT'S THE NEWEST...

IT'S ROMANTIC...

Spitfire

THE LATEST LIPSTICK

shade

London girls are not depressed ! They remain smart, vivacious, beautiful. These young women, in the midst of war, have created a new shade of Lipstick — Spitfire ! It's the latest vogue in England. Audaciously daring . . . an exquisite impudent red, invitingly romantic for captivating personalities. Give yourself war-time allure . . . soft dewy lips that flatter your new wardrobe whether blue, black, green or grey . . . Spitfire . . . the exotic new shade that adds to your exhilarating moments ! There are shades of " Dream Girl " Lipstick for every occasion : Guards Red, Paprika, Heather, Khaki, Pastel Pink. Obtainable at all good Stores, Chemists and Beauty Parlours. *(Handy Size only)*

Helmar DREAM GIRL Lipstick

Sole Agents : TILSLEY & LEWIS.
Distributors M. FRAMROZE & Co., 210, Hornby Road, Bombay

Keep Your Skin Free from Chafing or Irritation

MANY women think that discomfort from chafing and a hot prickly skin is unavoidable. To-day thousands are discovering the wonderful comfort to be obtained from using Cuticura Talcum.

Here is a powder that is like a balm to a hot sensitive skin. Scientifically prepared by a special process, Cuticura Talcum is medicated with balsamic essential oils. It is the finest, purest powder, it is possible to obtain, and has a far more cooling, soothing effect on the skin than ordinary powders. Dust it lightly on the skin where chafing has occurred—it is like a cool touch. It absorbs perspiration and makes you feel refreshed for hours afterwards. Its perfume, too, endears it to every woman. Delicate and refreshing, it gives the whole person a sweet, wholesome fragrance.

Buy a tin of Cuticura Talcum to-day. It is invaluable for every member of the family and is especially recommended for babies.

Sold by all Chemists and Bazars.

Copy No. 21

Cuticura TALCUM POWDER

JANUARY 1942

VOL. 8 **No. 1**

On The Cover

NEENA

Shalimar Star.

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", is:

INLAND: Rs. 8/-

FOREIGN: Shillings 18/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

Change of Address: Two months previous notice is required for change of address.

Loss of Copies: The publishers do not hold themselves responsible for loss of copies in transit as the copies of the subscribers are sent under careful supervision.

Selling Price: The price of a single copy from January 1942 is Ans. 12/- inland and shillings 2/- foreign. If any agent is found demanding in excess of this price, the publishers should be informed with the requisite proof.

Contributions: Only from qualified writers, contributions are accepted. Manuscripts sent by sundry contributors will be returned if only sufficient postage is sent to cover their return.

Correspondence: No personal correspondence with the Editor is encouraged. Letters seeking information are replied to in the "Editor's Mail" section according to the importance and the suitability of such letters.

Advertising: The advertisement rates are as follows:

Full Page inside	*Rs. 150/-*	*per insertion*
Half Page inside	*Rs. 80/-*	*„*
2nd & 3rd Cover	*Rs. 200/-*	*„*
4th Cover	*Rs. 300/-*	*„*
1st Cover	*Rs. 1000/-*	*„*

Less than half page space will not be booked. The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

filmindia

Proprietors:—FILMINDIA PUBLICATIONS, Ltd.

Sir Phirozshah Mehta Road, Fort, Bombay

Editor: BABURAO PATEL

Keep The Pictures Moving!

The year 1942 does not bring any good news to the Indian film industry.

As things stand today, the prospects for 1942 look gloomy. Only by wise planning can we save our industry from being badly crippled during the year.

The entry of Japan and America into the present world war has brought the war to our very doorstep. Any minute it will rush into our homes. It has already disturbed the balance of our economic existence and robbed millions of their sleep and peace of mind.

Our film industry, as is usual, is the first to suffer. In Rangoon, the cinemas are as good as closed. In Calcutta, the scare has driven the audiences away.

Even before the ink dries, these cities may be bombed by the enemy. Again, the very first casualty will be the film industry.

The film industry, because it sells entertainment, is essentially a peace time industry. It requires normal conditions to thrive. And the present times are anything but normal.

The prices of raw films are up to a shortage level now, essential chemicals have shot up exhorbitantly, machinery import is restricted, electrical requirements are getting more scarce.

MOVIETONE NEWS

IN five LANGUAGES

ENGLISH • HINDI • BENGAL
TAMIL • TELUGU

STRAIGHT FROM ALL WAR FRONTS

War News from the Middle East, Near East, Iran, Iraq, Russia, Greece, Crete Malaya, Australia, South Africa, China, Japan, Dutch East Indies and India.

Real—Authentic. Rushed to your screen just as they happen by the quickes possible route.

Processed for Top Quality at

Famous Cine Laborator

160, TARDEO, BOMBAY.

Telegrams :—FAMOUSCINE

Telephones :—42350 & 42549

Auzurie and Hari Shivdasani appear in "Nai Duniya" a Circo picture directed by A. R. Kardar.

Add to this the very serious problem of overseas transport and imagine the plight of our industry which entirely depends on foreign countries for all its vital supplies.

We understand that the principal suppliers of raw films in India have stocks on hand to last till the end of April 1942. Optimists, though these people are, they cannot forecast the future. They hope to maintain supplies to about a hundred, small and big, producers in the country. We do not think that they will be able to do so because of the shortage of transport vessels. All the ships, big and small, which the Allies have today are required for the transport of vital necessities. And raw film is not such a vital necessity in times of emergency. It is therefore necessary to conserve the present raw stock on hand and make it last as long as is possible in case of sensitized goods.

Someone started shouting about the shortage of soda sulphide the other day. Prices of this chemical have jumped 400%. And it is an absolutely necessary item in developing films. The same story repeats in other chemicals.

Apart from this, the producers are paying more and ever more in every item of picture production: wood, paint, cloth, machinery, replacements, make-up, screws, nails, labour and numerous other things that are required every day for a film studio.

Add to all this the stupidly inflated salaries of stars and directors—some of whom hardly deserve one tenth of what they are getting now.

Yes, the lot of the producers is not so very happy just at present and yet over thirty new producers have cropped up to do free-lance production and we often find them running about the town shouting for supplies.

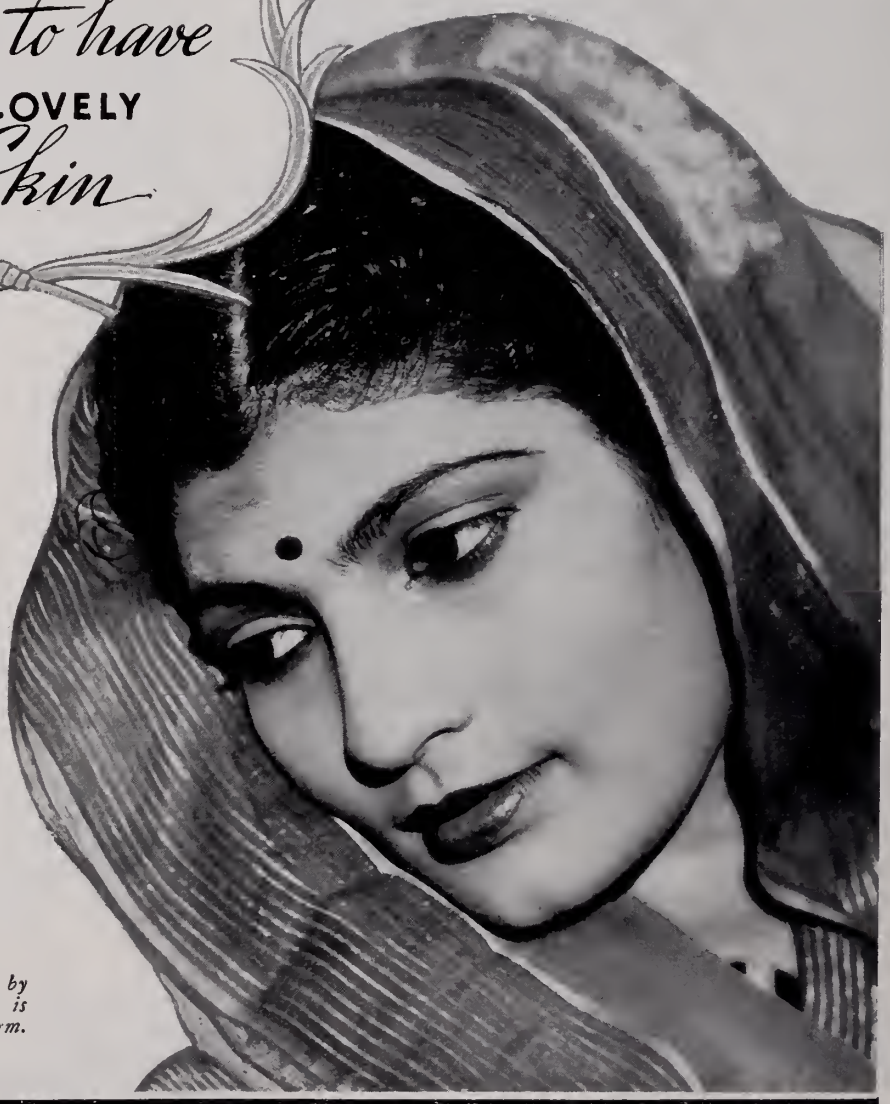
Still another tragedy of the present day production is that even after producing a good picture it is difficult to find it a suitable theatre for its release. A picture has to lie unreleased for months. Several pictures produced in 1939, have not yet been released in Bombay, the most important key city for picture releases.

It is notorious that Indian films have long runs at almost every theatre. Bombay has about a dozen first run theatres for premiere releases. These theatres take an average of four pictures per theatre per year. That accounts for 48 pictures a year. What is to happen to the 50 and odd other pictures produced every year?

This problem can be solved either by building new theatres—highly improbable in these

This is how Harish wooes Husna Banu in "Nai Roshni", a National picture.

How to have A LOVELY Skin



A lovely skin can be possessed by most women. To neglect your skin, is to rob yourself of part of your charm.

MANY are the arts which have been handed down through the ages to make woman more beautiful, yet are they of little avail if her skin be coarse and unattractive. A smooth, clear skin, soft to touch, is an essential to beauty.

Ugly, enlarged pores and blackheads are caused by tiny accumulations of grime and waste matter; while rough texture and dryness are the result of exposure to the scorching sun and hot, dry winds. Regular use of Pond's two Creams will make your skin as fresh and soft as a rose petal. They contain deep, penetrating oils which not only cleanse the skin of impurities from within and without, but nourish it and protect it against exposure.

Use Pond's Cold Cream every night and morning, gently rubbing it into your face and neck with your finger tips. Let it remain for a few minutes while it sinks into the pores and melts away oil and grime, and then wipe away. During the day use Pond's Vanishing Cream; it leaves an invisible and greaseless film over face and neck which is sure protection against sun, wind and dust.

Start using Pond's Creams at once. In just a few weeks your skin will be exquisitely soft and youthful.

POND'S CREAMS

times—or by fixing up a maximum ten weeks' run for the most popular picture at a premier theatre. That will keep the pictures moving and the money circulating—both vital aspects for the future of the industry.

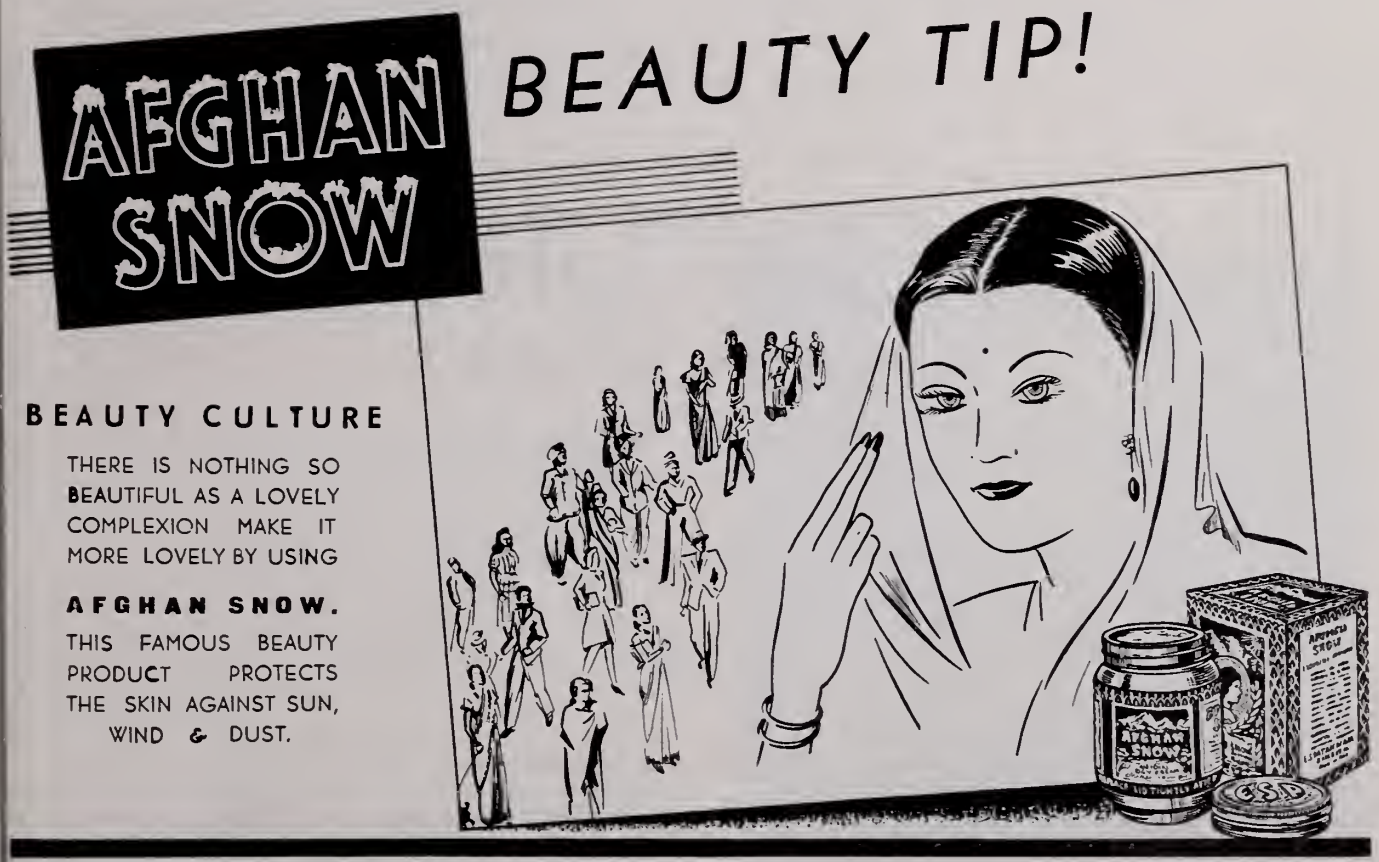
Free-lance production is taking a dangerous turn in these times. Established producers with studios should not encourage free-lance production, especially with a limited stock of raw materials. The long established film studios with a permanent staff of workers need all the raw stock that is available to keep the studios running and to avoid throwing their people out of employment. It is stupid to waste these vital supplies on free lance-producers.

Free-lancing becomes a compliment to an industry in peaceful times not during such emergencies. In these times, we must conserve our slender resources and keep our principal studios working, so that a large number of regularly employed people may not be suddenly thrown on the streets.

The Indian Motion Picture Producers' Association should think over these matters in association with the suppliers of raw materials and enforce a wise and voluntary rationing of our present resources—in short, regulate the speed of future production to meet the minimum demand of the people in entertainment.

In the meanwhile, "Khazanchi," "Sikander", and other pictures which have dug themselves in at different theatres beyond ten weeks may be asked not to make new records during these war times but to move out making room for the 50 odd pictures which are lying in tins for months.

Yes, keep the pictures moving if the industry is to go through 1942.


AFGHAN SNOW
BEAUTY TIP!
BEAUTY CULTURE
THERE IS NOTHING SO BEAUTIFUL AS A LOVELY COMPLEXION MAKE IT MORE LOVELY BY USING
AFGHAN SNOW.
THIS FAMOUS BEAUTY PRODUCT PROTECTS THE SKIN AGAINST SUN, WIND & DUST.
AFGHAN SNOW
ESD

Manufactured by:
E. S. PATANWALA,
BOMBAY, 12.

Sole Agents:
PATANWALA LTD.,
ABDUL REHMAN ST., BOMBAY, 3.

When You Are Out To Buy The Latest and The Best Sound System, Consider

Lansing

THE LIVING SOUND SYSTEM

and

SOUND **Westrex** SYSTEM

W. 800

MADE UNDER PATENTS OF

Western Electric

Either of the above available from Stock to suit all types and Sizes of Theatres.

All Sound Systems Supplied with

CENTURY

PROJECTORS

America's BEST & the MOST RELIABLE Projector built on the Well-Known CONTINENTAL Principles.

Available SINGLE, DOUBLE and also HIRE PURCHASE.

★

Please apply for details to:

INTERNATIONAL TALKIE EQUIPMENT COMPANY.

Phone: 20892. *17, New Queen's Road, Bombay.* *Gram: "SOUNDHEAD."*

Branch Office: 1-17-H., Mount Road, Madras.

Agents: Messrs. DESAI & Co., Lahore, & Delhi. Messrs. MANSATA FILM DISTRIBUTORS Calcutta

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MURDER AT THE MAJESTIC

On the 6th of December 1941, Mr. Bankulal Harkisondas, Assistant Manager of the Majestic Cinema in Bombay, was stabbed to death by one Rashid J. Irani who worked as a stall-keeper in the compound of the cinema.

It is reported that Rashid Irani got some of his household ladies admitted in the theatre without a pass, to which Bankulal objected and got Rashid's relatives removed from the auditorium where they were seeing "Swami", a Royal release.

Enraged at this, Rashid is reportel to have rushed to the office of Bankulal and stabbed him with a knife. Bankulal died on the spot.

Here is a tragic climax to the widely prevalent habit of using complimentary passes. People who get used to seeing pictures free soon come to think that they own the cinemas, just because they happen to know the manager or a door-keeper. And such people, strangely enough, become ultra-sensitive about their self-respect and feel insulted when the cinema owner pursues his legal right of conducting his own business.

The complimentary pass is an evil in itself seeing its present day enormous multiplication but if this free booting habit is going to lead us into such tragedies, the sooner this evil is stopped the better for our film industry.

It is one thing for the trade and the press to expect free shows but to distribute passes to the general public and stall-keepers is like cutting the branch on which the industry stands. It is a suicidal procedure.

This tragic incident goes to prove that running a cinema is not after all such a harmless business. I have often witnessed numerous minor assaults when the crowds go rowdy for one flimsy reason or other, but a knife seems to have been used for the first time with such tragic results.

Bankulal Harkisondas was on duty when he was killed and the proprietor of the Majestic Cinema ought to compensate the family of the poor victim generously.

I hope, this case is taken up by the Commissioner of Labour, Bombay, for relief under the Workmen's Compensation Act.

THEIR BREAD AND BUTTER HUNT

The official story of the huge salaries earned by Hollywood film people is now available. The following statistics are for the fiscal year ending 1940.

Gary Cooper topped the list of earners with £73,766 from Sam Goldwyn and another £44,750 from Paramount Next came James Cagney with £92,083. From the others Bing Crosby earned £62,500; Fred McMurray: £60,000; Caroll Lombard: £52,750; Ginger Rogers: £58,885; Producer Darryl Zanuck: £63,750; Errol Flynn: £52,833; Edward G. Robinson: £63,750, Charles Chaplin: £37,500; Madeleine Carroll: £31,791; Ronald Coleman: £37,500 plus £11,186 other compensation; Douglas Fairbanks Jnr: £40,429; Don Ameche: £32,145; Alice Faye: £35,072; Claudette Colbert: £37,519; Tyrone Power: £37,812; Shirley Temple: £29,142; Bette Davis: £32,437; Merle Oberon: £21,250 and Charles Laughton: £29,042.

In comparison with these astronomical earnings, some of our films people show the following averages, more or less, per year:

Producer Chandulal Shah: Rs. 5,00,000; Producer Shantaram: Rs. 1,00,000; Distributor Baburao Pai:

Rose returns to screen in "Garib", a social picture of National Studios.

Rs. 60,000; Distributor Chunilal Desai: Rs. 40,000; Film Actor Prithviraj: Rs. 36,000; Actor Jagdish: Rs. 40,000; Actor Chandramohan: Rs. 45,000; Actor Motilal: Rs. 30.000; Actor Mazhar Khan: Rs. 36,000; Actor Charlie: Rs. 18,000; Actor Yakub: Rs. 18,000.

Our film actresses do not seem to be far behind. Here are some of the top liners:

Film Actress Madhuri: Rs. 30,000; Actress Sabita Devi: Rs. 24.000; Actress Shobhana Samarth: Rs. 36,000; Actress Naseem: Rs. 30,000; Actress Khursheed Rs. 30,000; Actress Sitara: Rs. 20,000; Actress Devika Rani: Rs. 15,000; Actress Neena: Rs. 12,000; Actress Sardar Akhtar: Rs. 30,000; Actress Snehaprabha: Rs. 18,000; Actress Shanta Hublikar: Rs. 30,000; Actress Meenaxi: Rs. 24,000.

Not to be outdone in this game of gold digging, here go some of the big earners amongst the Directors:

Director A. R. Kardar: Rs. 45,000; Director Mehboob: Rs. 36,000; Director Jayant Desai: Rs. 24,000; Director Debaki Bose: Rs. 30,000; Director Mukherjee: Rs. 15,000.

There are several hundred more in the different departments of our industry whose income averages up to the Rs. 12,000 standard per year. There is no space for them.

R C A SCORES

It is a welcome news to note that over twenty new cinemas in different important stations in Western India are being fitted up with the RCA Photophone Equipment.

Six new cinemas, some of them under construction, in the city of Bombay have all taken up the RCA Equipment. While this proves the unique country-wide popularity of RCA Sound Equipment it also supplies ample proof of the exhibitors' anxiety to give their patrons the very best in motion picture exhibition.

Time and again, RCA has paid its way not only because of its excellent reproduction of sound but also because of the efficient and reliable construction of its equipment.

Over seven years back when Director Shantaram of Prabhat installed RCA in the Prabhat Talkies, Poona, few people expected that the machine would be still serving its purpose. But there it is till today, as efficient and as reliable as on the day when it was first installed and all the Prabhat pictures are still shown on it.

What is good for Prabhat is certainly good for many a cinema in India.

We hope, however, that RCA agents in India do not use the war as an excuse to profiteer in their sales. Because, if exhibitors ever needed a helping hand, they need it now and badly.

The INDUSTRIAL & PRUDENTIAL ASSURANCE Co., Ltd.

(INDUSTRIAL ASSURANCE BUILDING, OPP: CHURCHGATE STATION), BOMBAY.
(ESTD. 1913)

BOARD OF DIRECTORS

SIR CHIMANLAL H. SETALVAD, K.C.I.E., (Chairman).
SIR HUKUMCHAND SARUPCHAND (Banker and Mill Owner).
SETH VELJI LAKHAMSI (Merchant).
SIR GHULAM HUSSAIN HIDAYATULLAH, K.C.S.I.
MANGALDAS B. MEHTA, Esq., Solicitor, High Court.
CALIAN D. VAIDYA, Esq., J.P.
MAGANLAL C. GHIA, Esq., (Merchant and Mill owner).
JIVANLAL C. SETALVAD, Esq., (Managing Director).

NEW BUSINESS COMPLETED DURING 1940 Rs. 81,41,000

LIFE FUND AT THE END OF 1940 Rs. 1,34,43,000

HEAD OFFICE BUILDING, BOMBAY.

BONUS DECLARED AT THE LATEST VALUATION

Whole Life Rs. 20 PER THOUSAND PER YEAR Endowment Rs. 16

FOR FURTHER PARTICULARS, PLEASE WRITE TO:—

J. C. SETALVAD, *Managing Director,*
INDUSTRIAL & PRUDENTIAL ASSURANCE CO., LTD.

"FILMINDIA" AND "TIME"

Letters from friends in Hollywood are pouring in congratulating Editor Baburao Patel on what Hollywood thinks is an achievement for an Indian movie magazine.

The reason is: "Time" the famous American newsweekly in its issue of the 3rd November has reproduced excerpts from the ever popular "Editor's Mail" in "filmindia":—

INDIA

SUCH A THING

In Bombay's movie fanpaper, Filmindia, Editor Baburao Patel conducts an unusually piquant question-&-answer department. Last week Hollywood learned how Editor Patel does it.

Excerpts:

Q. Are there any raw-film manufacturers in India?

A. No. But we have directors who expose the film and make it look more raw than ever before.

Q. What is the exact relationship between Anuradha and Rafiq Guznavi?

A. Come, I give you the guess.

Q. I hear bad rumours about Director Shantaram. Every man from Poona and Bombay says that Shantaram has done such and such a thing. I am sure that he is not a person to do such a thing. I think that Mr. Shantaram is aware of his fame and would not have done that thing. So you must tell the public that Shantaram is innocent by publishing his innocence in the next issue.

A. And I must also publish my innocence about what you are talking.

Q. Please tell me, which is the easiest way to get a job in a film company?

A. Get hold of the most attractive girl in your town and bring her to a film studio.... The other way is rather roundabout.

Q. Whenever I see a romantic picture, its effect lingers with me for five days and I cannot prosecute my studies. What shall I do?

A. Stop seeing pictures. Studies first.

Q. How many of our actresses are virgins?

A. I don't know much about the actresses being virgins. This is an antique commodity in a modern world and you may find it in rural surroundings.

Yes, it feels international to be quoted in "Time" with its three million and odd circulation. Thanks, America.

HULLO, INSPECTOR PAI!

War and chaos, fighting and bloodshed, storms and floods or for that matter even an earthquake—one and all together would be wasted on Inspector Pai of the Bombay Board of Film Censors.

For a year now we have been at his throat to put some more sense into our censoring laws to protect our growing children from the corroding influence of bad pictures which glorify crime or underline sex-play shamelessly.

But Inspector Pai, beyond giving us one assurance that "he is moving in the matter", does not seem to have done anything to remedy this state of affairs.

To help him think, we published the Gwalior censoring rules, which struck us as surprisingly sensible and yet Inspector Pai is where he was years ago.

May we know why? Have the Government stopped paying him his salary regularly?

If not, then why is Inspector Pai irregular in the execution of his obligations to the public?

Have we now to agitate to remove such an experienced man as Inspector Pai and risk our censor department with an amateur?

ndia's great character actor Mazhar Khan becomes a director. He is here on a location of "Meri Duniya" a social picture of National Artistes.

S. F. HA

After the Dir
this name h
hall-ma
Filmic P
and r
now

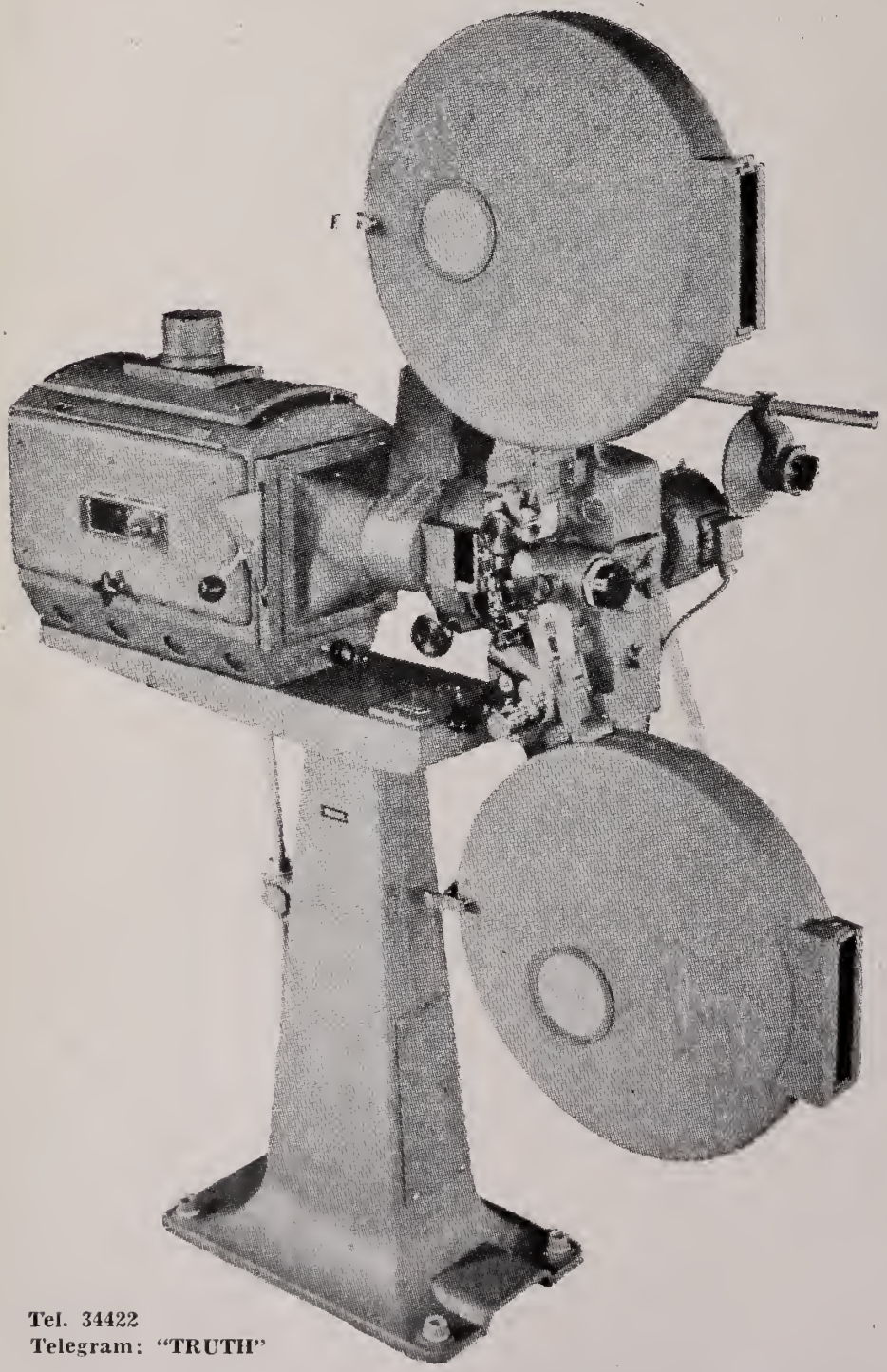
M

NAIN

n of QAIDI
ecome the
"Great
ntation"
per it is
ed on

DM

THEY SAY 'PHILIPS'—
—FOR EXCELLENT PROJECTORS!



When you buy a projector with a unique reputation all the world over—you buy not only a machine but a great reputation in building which millions are spent and millions more are being spent in maintaining it —"Philips" has that unique reputation built on quality and service.

★

Sturdy — Reliable — efficient and easy of operation 'Philips' Projector easily becomes the ideal equipment for a tropical country like India.

★

Every machine sold for guaranteed performance with guaranteed and economic service.

No Service Profiteering
After Sales—
JUST SERVICE

★

Rush War Order to Obtain Stock

Tel. 34422
Telegram: "TRUTH"

Order Particulars Today From :

Sole Agents In India :

THE CINE AGENCY (INDIA)

18, New Queen's Rd., BOMBAY

SHAMIM—

This sweet-face charmer scores a hit in "Dhandhora". Ranjit's social picture directed by Mr. Charlie.

First prize:
HUGE ANNIVERSARY OFFER
Rs.22,000
Rs 3,000 WAR SAVINGS CERTIFICATES
H. M. V. RADIO GRAMOPHONE DE LUXE
Rs.25,000 CASH
Over Rs. 40,000
FREE SOUVENIR GIFTS
RUNNERS-UP: Rs. 10,000
EXTRA PRIZES Elegant Wrist Watch for each One Error solver. Handsome Fountain Pen for each Two Error solver. Special Bonus for each Three Error solver. Merit Bonus for each Four Error solver.
in awards
231

"COMMONSENSE CROSSWORD" No. 231

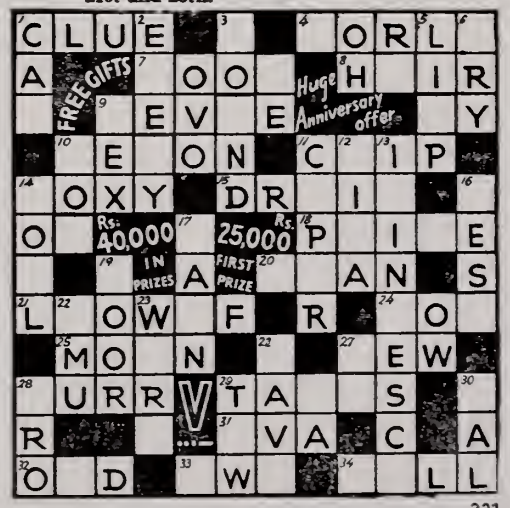
The Seventh anniversary of *Commonsense Crosswords*, and a prize offer of over Rs. 40,000 in awards to fit the occasion ! It doesn't matter whether your entry is All Correct or how many errors it contains, if it is the best attempt at the puzzle below you will receive Rs. 25,000 cash down. Unless of course, you prefer Rs. 22,000 plus Rs. 3,000 in War Savings Certificates plus an 'H.M.V.' Radio Gramophone De-Luxe. And even if your entry is not the best you may well profit handsomely from the further Rs. 10,000 that will be divided among Runners-up. Besides all this, there are Extra Prizes in which you will share even if you make as many as four mistakes. Above all, don't make the mistake of neglecting the Practice Square below. The time to get busy on it is *NOW*.

CLUES ACROSS

1. Study each one closely before deciding on its solution
4. Ours is a topsy-turvy one at present
7. Mid-day
8. Often loses a great deal of lustre when cut off !
9. Entertainment comprising series of topical and musical sketches
10. The answer is an acid-juiced fruit
11. To cut off
14. This type of person has few friends as a rule
15. Artificial conduit for water
18. Worldly men are usually quick to discern unwarranted this
20. Such persons often tend to worry unnecessarily over trifles
21. Jumbled spelling of *flower*
24. Rubbish
25. Men are usually less sympathetic than women towards men who do this a lot
27. Nagging wife's complaints are seldom this
28. Sound expressing pleasure or contentment
29. When these are too heavy they often defeat their purpose
31. Eggs
32. Some people seem to rejoice in being this
33. It sometimes makes one feel embarrassed to this a person
34. Most people know somebody they'd like to suffer this for at least a little while !

CLOSING DATE, JANUARY 8th.

N.B.—The Entry Fee is Re. 1 per Entry Square. Entry Forms will be published in the *Illustrated Weekly of India* of December 14th, 21st and 28th.



231

Copyright of these puzzles strictly reserved by the Compiler.

ONLY ENTRY FORMS CUT OUT FROM "THE ILLUSTRATED WEEKLY OF INDIA" of December 14th, 21st or 28th will be accepted.

CLUES DOWN

1. Unpleasant fellow
2. Foe
3. We sometimes deliberately criticize a person to this him
5. It is practically impossible for a person to conceal this
6. Thirsty
9. Reigning king
10. Even flirtatious young women seldom exercise their wiles on this kind of fellow
11. Frisky movement
12. Italian coin
13. Jumbled spelling of *insincere*
14. How difficult it is to this a vengeful woman !
16. Without adequate this ambitious person is not likely to succeed
17. It calls for more than a little skill to do this well
19. We are often inclined to condemn such a fellow thoughtlessly
22. Our familiar Crossword friend the Australian running bird
23. Man who is this usually reveals it in his appearance
26. Strangely enough, fussy people seldom seem to this much time
28. Prefix meaning *for*
29. To pull along
30. One that proves false is apt to embitter a sensitive youth

COPIES AVAILABLE FROM ALL NEWSAGENTS

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. E. Mamujee (Mombasa)

Who scores more in film music: Bombay Talkies or National Studios?

Bombay Talkies have been consistently giving popular film music. Some of their song records have gone into six-figure sales. National Studios haven't been able to achieve that.

How is your Rita?

Fine, thanks. She is not mine. So don't repeat it next time.

S. S. Raman (Kadiri)

Who is this Veena appearing in your magazine so often?

She is a favourite artiste of National Studios. Her own name is Nur Jehan and she first came from Lucknow to work under Director Nanda about six years back. After working in a couple of pictures, she toured the country for some time and is back again for screen work. She distinguishes herself in vampish roles, like the one she played in "Kasauti".

Nowadays we don't have any information about New Theatres pictures. What has become of them?

I really do not know. I once tried to get some information but I couldn't gather anything reliable.

I want Miss Rose's photo for my album. How am I to get it?

Write to her: Rose Musleah, Keval Mahal, Marine Drive, Bombay. And if she has one handy she is not the one to refuse. She has given them by hundreds to her fans.

Has Mr. Motilal left Ranjit?

He can not afford to at present and you will be seeing him in Ranjit pictures for a long time to come.

Amirali A. Dhala (Kurla)

I find that you appreciate Ranjit pictures which are usually foolish. How is that?

I try to keep pace with the millions who see them. That is one way of selling a film magazine

M. L. Narayanrao (Bangalore)

So far I thought that "filmindia" was meant only for films. Was that thesis on marriage in the September issue necessary in "filmindia"?

It was. Don't we show these social problems in our films? Marriage is such a vital problem that the different facets of this institution must be discussed not only in films but also in different media. Do you think that a film magazine is not the right medium for discussing some social problems of our present day life? I think, with the vast nation-wide circulation of "filmindia", a social problem gets a better platform in this magazine than in other sectional and class magazines with tiny circulations.

Miss Singh (Lahore)

I am anxious to get a big autographed photo of Naseem. How can I get it?

Write to Naseem Banu at Worli Sea Face, Bombay and as your request will go to her home, I am sure she will not turn it down. If you want special recommendation, mention "filmindia".

Rama Shukul has something attractive to tease in Shamim in "The Guest" a Ranjit picture.

THE SONGS

WHICH HAVE TAKEN YOU TO THE SHOW AGAIN AND AGAIN!

'भुलने वाले भुलाने पे भी याद आती है'
'पहले जो मुहब्बत से इनकार किया होता'

'मायुक हर जगह है आशिक वहीं कहीं'
'हम न हों तो कैसे शेर नजाकत होती'

'चल चल रे नौजवान'

HEAR THEM WITH TRUE-TO-LIFE REALISM ON....

'HIS MASTER'S VOICE'

"HIS MASTER'S VOICE"

Records

Neena and Prithviraj make new romance in "Ek Raat" a Shalimar picture.

T. R. Gopal Rao (Trichinopoly)

I have written to Miss Neena of Shalimar Pictures requesting for an autographed photo, but for a month I have received no reply.

Well, you are not the first one to complain. I have received several complaints. W. Z. Ahmed, Neena's producer, tells me that two hundred prints which he had were sent out the very first day. Thereafter, seeing the tremendous fan mail Neena was receiving, his heart broke. Mr. Ahmed feels that if he starts supplying all the people with a photograph which costs nearly a rupee a copy, he would have to spend more money on Neena's fans than on the production of his picture. He has however promised me to send out three hundred more photos to those who write to her again mentioning "2nd. request". Ahmed feels that the 2nd. request fans are real film enthusiasts and they should not be disappointed. So that's a tip for you if you like to have Neena mocking at you from your mantelpiece with her beautiful set of ivory teeth—not false ones, mind you.

S. J. Nath (Secunderabad)

To whom do the gramophone recording companies pay for film songs: to the artistes or to the producers?

In case of well-known artistes like Saigal and Kanan, the usual 12½% royalty on sales, which the recording companies allow, is shared both by the artistes and the producers. In case of lesser known singers, the producers take all and everything.

Sharda Prasad Tiwari (Dhamtari)

Which is the next picture of Pancholi Art Pictures?

"Khan Daan", a social story, something which, the tall irresistable Dalsukh says, will beat "Khazanchi", in music and acting. Seeing Nur Jehan, the main resistance, I am inclined to believe Dalsukh.

G. S. J. Dave (Bilaspur)

I am a story writer—

So is every one from the producer to the Irani boy who brings tea to the studios. What chance have you got in such an assorted crowd of idea writers. Then there are several rusty Government servants who use Government stationery to give vent to their sex-starved souls by creating sex-obsessed villains and platonic heroes and heroines in moulds of words—just words. Hundreds of such stories I receive every year for my blessing and in their impatience the guys forget to send even the return postage. No, old man, begging is a more honourable profession than writing stories for Indian films, seeing the unending tramp of munshis, pundits and hotel boys with stories in their inside pockets and hunger in their stomachs.

K. D. Bakshi (Rawalpindi)

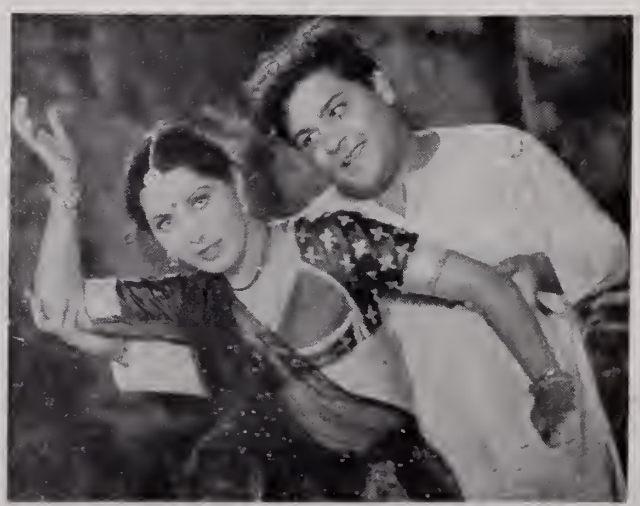
I think all the producers believe in making money. Are there any exceptions?

There is V. Shantaram who keeps on shouting that money is the least part of his work. And yet, even though he doesn't seem to like it, he makes more than enough every year. In the rent of his properties alone, he earns Rs. 3500/- a month. But Shantaram says he is going to do something big with his money one day. I hope he donates a film academy for the nation.

S. Mumtaz Ahmed (Aligarh)

I can't help being in love with any film actress more than a month. I have been in love with Madhuri, Devika Rani, Naseem, Shobhana Samarth, Leela Chitnis, etc. My latest is Neena. What am I to do?

You are in a very healthy mental condition. But don't roll up your sleeve or you will crush your heart.



This is humour between Urmilla and Gope in "Sajjan", a social story of Sudarshan Pictures.

NAILA CASKET

An Ideal Gift

FOR YOUR FRIENDS AND FOR DEFENDERS OF INDIA'S FRONTIERS

NAILA PRESENTATION CASKET CONTAINS

Naila Golden Brilliantine, Hair Cream, Vanishing Snow, Eau-de-Quinine, Musk Lavender, Eau-de-Cologne, Almondol Hair Oil. Offered at Rs. 17/8/-. (Postage or freight extra).

No. /846

GOVERNMENT HOUSE
BOMBAY

5 December 1941

To

The Manager,
Messrs Fazalbhoy Ltd.,
16, New Queen's Road,
Bombay

Dear Sir,

I have to acknowledge receipt of two boxes of Naila Toilet Products.

His Excellency desires me to thank you for your generous present and to say that one parcel will be forwarded to Egypt and one to Malaya for distribution among the Indian troops.

Yours faithfully,

Lt-Colonel,
Military Secretary

For your friends in India and abroad Naila Casket is an ideal gift. For this lovable Casket contains the famous Naila Creations - the givers and guardians of beauty and smartness-charm and loveliness.

FAZALBHOY'S BOMBAY LABORATORIES

Sole Distributors
Mercantile Agency, 16, Apollo Street, Bombay.

N 100

AGENTS:

B. Rex & Co.,
The Mall, Lahore.

Vaswani & Co.,
Srinagar Road, Ajmer.

Parsram T. Bhatia,
Frere Road, Karachi.

S. A. Allana,
Hyderabad (Dn.)

Khajuria Trading Co., 120 M, Block, Connought Circus, New Delhi.

International Trading Syndicate,
Panchkuva, Ahmedabad.

Variety Traders,
Frazer Square, Coimbatore.

Nagpur Gramophone House,
Etwari Bazar, Nagpur.

S. S. Mahadevan,
MADURA.

S. Suctancar & Co.,
Sunshine Building, Margao. (Goa

Jagdish Prasad Saksena (Cawnpore)

There is a marked tendency in you to change the language of the questions sent to you. Why?

Yes. I have to make it attractive reading. Sometimes I get bad English. Sometimes merely to give complete information about a person I combine part queries from three different readers and answer them in one person's name. That saves me space and avoids repetition and I can give better service. But even though I change the construction of the original queries, I keep their meaning and spirit in tact. It is all a harmless procedure to make the reading more interesting. So, I hope you won't mind.

P. S. Nath (Dar-es-Salaam)

The cinema owner is not showing us new pictures here while the one in the neighbouring town does so What shall we do?

Migrate to the other town. That will be easier than trying to improve a cinema owner.

Niranjan Singh (Benares)

Why are the partners of Prabhat quarrelling?

Quarrelling? Heavens, no! They are just exercising their right to live happily as neighbours ever afterwards.

N. Balakrishnan (Hyderabad)

When I wrote for an autographed photo of Miss Sitara, I received the following reply from her private secretary, Mr. Amas S. Keen.

"Reference your kind letter dated 4-10-41 please note that Miss Sitara won't send photo to any third person.

If you send a good present of Hyderabad to me, I will try to offer the present to Miss Sitara and then I will send you a photo of Miss Sitara. Please send the present through me as soon as you can."

I am not able to choose a suitable present for this reply.

If you wish to give Sitara a present, send her a Defence Loan Certificate. It is the most popular present. After she gets it, Sitara will send you her photo. As regards the secretary, ignore him.

Kamla Devi (Mussoorie)

Does V. H. Desai have a wife and children?

Oh, yes! He is a lawyer and has all legal and legitimate relations including perhaps the proverbial mother-in-law. But I doubt whether he can make her laugh.

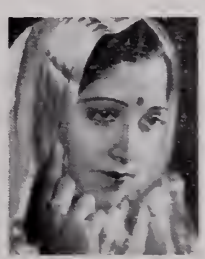
After "Bharat Milap", what is the next picture of Prakash?

"Station Master" starring the well-known character actor Jagdish Sethy.

Opinions Of Leading Producers

I have gone to their showrooms to buy one thing and come out with many more than I wanted.

Sd. **Chandulal J. Shah.**



★

In my opinion they are the last word in artistic designs for ladies' ornaments.

Sd. **Gohar K. Mamajiwala.**

Narotamdas Bhau Jewellers

ESTD. 1864

Lamington Road - - - - BOMBAY 4.
Phone 42433 Grams. "DASNAROTAM"

Making Music for The Nation !!

THE SOUL OF CULTURE THE SUBSTANCE OF ENTERTAINMENT — MUSIC !

PRODUCER **DALSUKH PANCHOLI**
HAS IMBIBED THE SPIRIT OF IT AND IT
HAS INSPIRED HIS SCREEN CREATION

"KHAZANCHI"

IN ITS 10TH MONTH AT
KRISHNA
TALKIES - - - BOMBAY

WHICH IN TURN INSPIRING THE INDIAN NATION—

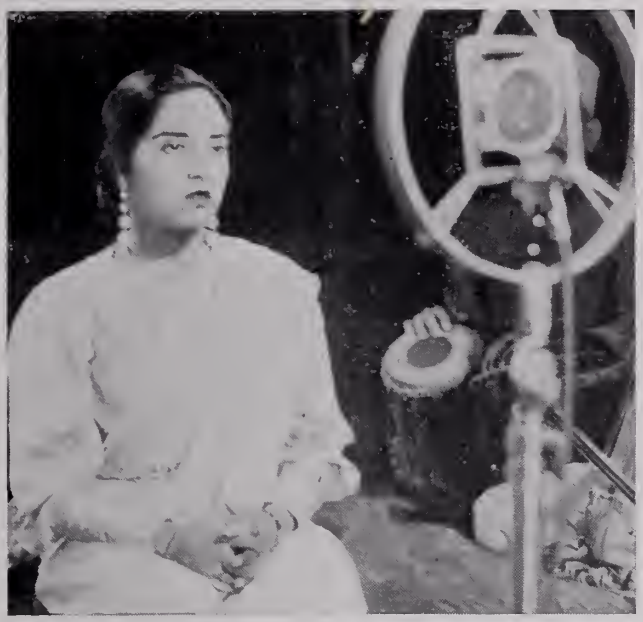
THE SAME SPIRIT OF MUSIC INSPIRES PANCHOLI'S SECOND FILM CREATION

KHAN - DAAN

DIRECTED BY **SHAUKAT HUSSEIN &**
Starring **Ghulam Mohamad, Noor Jehan, Manorama, Pran, Ibrahim, Baby Akhtar, Ajmal & Durga Mota**

Awaiting Release when "KHAZANCHI" Makes Room For It - When ?

DISTRIBUTORS :-
FAMOUS PICTURES LTD.,
BOMBAY — 7.



Ratan Bai returns to the screen in "Radio Singer" produced by Rose Pictures.

What has happened to Sabita Devi?

Nothing can happen to her. She is so carefully looked after by her dear old mamma. But if you know anything, do tell me.

Bajrang Vaish (Carewgunj)

On my 22nd anniversary, I would like to negotiate with a film star (female)?

A film star is not a negotiable instrument. She is an unlimited liability.

Hemant Kumar Sharma (Agra)

Which company is in need of a child star?

None. We have too many film babies lying about to want any more.

S. P. Miller (Cannanore)

A woman who will tell her age will tell anything?

May be anything but not everything.

Gagan Bihari Das (Cuttack)

Why is Mahatma Gandhi not being invited to our film studios when Mr. Satyamurthi and others are often invited?

Mahatmaji might start a fast unto death to improve our film people and we may lose one of the world's greatest living men. It is too terrible a risk.

M. A. Gheewala (Colombo)

Who produced the first Indian talking picture and what was it called?

Khan Bahadur Ardeshar Irani produced the first talkie called "Alam Ara" and so did he produce the first cine-color picture called "Kisan Kanya", featuring Bengal's favourite star, Padma Devi.

C. C. Sekhar (Gudivada)

Where is our jolly Shanta Hublikar?

The jolly old girl is now working in "Malan", a social picture of Sunrise Pictures, having recently scored a triumph in "Ghar-ki-Laj" which is drawing crowded houses.

Ram Gopal (Allahabad)

Please tell me the whereabouts of Rajkumari of "Devdas"?

After her marriage she seems to have disappeared from the screen. I am told she is very happy in her new partnership.

N. M. Abdulla (Johannesburg)

Where is Romola, the beautiful girl of "Khazanchi" nowadays?

She has finished work in "Masoom" a picture directed by Mr. S. F. Hasnain at Calcutta.

Brown Laher (Randfontein)

Is Shantaram any relation of yours?

Yes, a friend.

Lakshman P. Sinha (Gaya)

Is Yeshodhara Katju related to Dr. Kailash Nath Katju, ex-minister of U.P.?

Yes, she is reported to be one of his nieces.

Jaswant Singh (Mansadevi)

What has happened to "Sant Kabir" which was being produced by the Film Corporation of India?

Sumati Gupte and Vithal once again come together in "Old and New", a Famous Arun picture.

For Bookings Write to: BOMBAY PICTURES CORPORATION, *Ahmed Chambers, Lamington Road, Bombay.*

I think, the Film Corporation has stopped their production activities, but "Kabir" has been completed and will be released soon.

Kirti Narayan (Patna)

Don't you think it is better for Kanan Devi to be completely engrossed with her household work rather than waste her time and energy in acting?

Kanan has wonderful music and don't you think that she ought to share that talent with the world. And yet for a woman the best job is in her home. For Kanan's own sake, I would like her to stick to her home job. Her music that has thrilled millions so far can still be used to lull her own babies to sleep.

L. Venkatrao (Coimbatore)

In the South, 90% of the films have religious themes. Can't these producers give us something in modern social stories?

Going to the numerous temples at regular intervals seems to be a national pursuit in the South. As if to provide full scope for this pursuit, hundreds of small and big temples are thrown about all over the country which are visited by millions every year. The South seems to be suffering from acute religion. Naturally therefore religious themes are popular and pay well. And producers give to the people what pays them.

Isn't Vauhini Pictures giving some very good social pictures?

S. R. Mohan (Secunderabad)

Who was the first husband of Leela Chitnis? Is he dead?

Perish the thought. Dr. Chitnis is a brilliant man and very much alive.

Gopi Krishna Prasad (Gaya)

I want to know the home address of Sardar Chandulal Shah?

Shah Baug, Peddar Road, Bombay. As the boss of several producers, he controls the destinies of hundreds of workers and if you are looking out for a job, provided you have looks for the screen, the Sardar is your man to ask.

a strong PULL FOR you!
Let it be anything you produce or manufacture! When you need a thorough public support, leave everything to us as regards preparing Designs, Blocks, Photographs, etc., to create a "strong pull" that will make that desired support come to you.
Telegrams: "EXPRESBLOK" Bombay— —Phone: 20519
EXPRESS Block
SIR PHIROZESHAH MEHTA RD.
FORT, BOMBAY.

A BREEZE OF A

The "Bandhan" Team
Bigger — Brighter — Bet

IN

BOMBAY TALKIES

Leadership Production — — —

More Laughs!
More Musi
More Thrilling
Dance

Produced By: **S. MUKERJI,**
Maker of "Bandhan"
and "Naya Sansar".

Directed by	Gyan Mukerj
Screen Play	Gyan Mukerji an Santosh
Dialogues	Santoshi and Shahid Lati
Lyrics by	Pradee
Photography	R. D. Pareenj
Sound Engineer	S. B. Vachh

They're Mak

ROXY

at the **PLAZ**

RE!

JHOOLA

in which

LEELA CHITNIS

as the Guileless Girl

AND

ASHOK KUMAR

as the Homeless Hero

ENTER THE LISTS IN A MERRY CUPID—CONTEST

with

n Nawaz, V. H. Desai,
ntaz Ali, Karuna Devi,
zadi, Rajkumari Shukla,
ster Laxman, Minoo Cooper.

e Director	S. I. Hasan
rchitect	L. H. Choridia
Director	Saraswati Devi
Director	Mumtaz Ali
	D. N. Pai
ing	Mohsin Abdullah

erry at
ES
AY;
ATRE
ACHI

OUR REVIEW

"Darshan" A Good 'B' Class Picture

Jyoti Gives Melodious Music

Picture Portrays Dowry Evils

There are no secrets about a Mohanlal Dave story. Even without a credit title one can recognize it as Dave's very own. "Darshan" is no exception to this observation. It is as usual packed with so many homely and unhomely, social and unsocial and religious and irreligious "touches" and sentiments that from minute to minute you jump over from one old pebble to another, only differently sprinkled on the same old path. And yet for the average family audience, this Dave story does become interesting and would have become more so only if it had been taken with a little more imagination by the Director.

For a time, from the early dialogues, you suspect that the picture has something to do with the cursed dowry system prevalent among the Hindus. Later on your suspicions are confirmed when more stress is laid on the dowry dialogues.

But this dowry problem is so painfully worked out in the midst of a lot of extraneous matter, that you almost lose sight of it during long intervals.

ESSENCE OF A STORY

The story in short is as follows: A temple priest has three daughters. One is a widow, the second one is married and the third one is still unmarried. The third one falls in love with the local estate manager's nephew, a young doctor with ideals of service and socialism. The second one's husband is money greedy and demands the balance of his promised dowry and failing to get it returns his wife to her father's house.

The uncle of the hero opposes the intimacy of the heroine with the hero. The hero, however, persists and triumphs in the end! But between the persistence and the triumph, story-writer Dave has crammed in one attempted suicide, one renunciation, one fake wedding, a large crowd of suffering poor, a synthetic theft, a miraculous eye operation, an obliging storm and umpteen other what nots which, though they look illogical at times, still contribute to the dramatic value of the story.

Even inspite of its familiar mould, the story could have become a forceful picture had it received a little more intelligent and imaginative direction. As it is, most of the intensely dramatic situations in the story have been rather weakly portrayed thereby losing audience appeal.

D A R S H A N

Producers:	*Prakash Pictures*
Language:	*Hindusthani*
Story:	*M. G. Dave*
Dialogues:	*Pandit Fani*
Songs:	*Fani, Indra and Balam*
Music:	*Naushad Ali*
Photography:	*Shirodkar*
Audiography:	*T. K. Dave*
Cast:	*Jyoti, Prem Adib, B. Advani, Shakir, Mira, Amir, Karnataki etc.*
Released at:	*Lamington Talkies, Bombay.*

Date of Release: 18*th Oct.* 1941

Director: C. M. LUHAR

GOOD MUSIC

Music of the picture is a decided attraction, the songs being well tuned and well sung. Jyoti really gives a soothing lilt to her music. The background music, however, was more often noise than purposeful sound.

Jyoyti and Shakir do pretty well as the daughter and the father. Prem Adib's expressions seem to come from the stage dictionary of emotions. Bhudo Advani fails to excite laughter. Baby Kaushalya is quite nice. Meera's dance is an attraction and would have been more so had the accompanying song been better sung.

Well, with a little patience, "Darshan" can be called a good "B" class entertainer

In "Kirti", a Venus picture, Lalita Pawar gives some thrilling drama.

WOMEN ALL ENVY LEELA CHITNIS

It's no wonder! Who wouldn't envy this lovely film-star with the golden voice, who won such fame as the heroine of "Bandhan"? But it isn't her success that most women covet, so much as her **attraction**—the charm, for instance, of her smooth clear skin, that owes its unblemished perfection to the daily care it gets from Lux Toilet Soap.

Here, in Leela's own words, is her beauty secret. "I make a generous lather of Lux Toilet Soap and pat it on to the face. Then I rinse in cold water. This lather is so cleansing. It rids the pores of the skin of all traces of dust and dirt that may cause blemishes, and leaves the skin softly smooth." If lovely Leela Chitnis chooses Lux Toilet Soap to guard her skin, rest assured there is no better way of keeping **your** skin beautiful.

9 out of 10 film-stars throughout the world use
LUX TOILET SOAP

LTS.53-284-100

LEVER BROTHERS (INDIA) LIMITED

See The 8 People
in Search of Happiness
GOING STRONG
At PRTHE
8-STAR
PICTURE
with
SARDAR AKHTAR, HARISH
Sunalini, Sankatha, Amar, Kanaiyalal, Husn Banu, Bhudo
★
PRODUCED BY MEHBOOB
DIRECTION:
LALIT J. MEHTA - CHIMANKANT GANDHI
NATIONAL STUDIOS
PACKED WITH
HUMOUR
WIT, SMILES
LAUGHS
NAI ROSHNI
TRIMBAK

Naseem Thinks Shantaram Wonderful!

Spends Thousands On Saris & Perfumes!

Beautiful But Terribly Shy Star

By: Hyacinth

You know Naseem is beautiful and that she has more glamour in her little finger than the average woman has in her whole being. Because of this, you've thought of her as an almost unearthly sort of person who could not possibly be concerned with the common things of life.

For instance, you'd never think of her cooking pulav or shamikabab, would you? Well, that's just exactly what she often does do. She loves these two dishes but she loves them even more when she cooks them herself.

Don't imagine we are trying to deglamorise Naseem. That isn't possible. Even with a sooty smudge on her nose as she vigorously stirs her culinary concoctions she manages to exude glamour. We just want you to realize that Naseem is a very human glamour queen.

Naseem was born on January 2nd. 1922, at Delhi. She is an only child but was not spoilt although her parents were quite well off. She went to school like any ordinary little girl and was considered a clever child. In 1934 she left school, and came to Bombay with her parents soon after. By this time she was quite sure that she was destined to be an actress. She had acted in two school plays and her success in them had fired her with this ambition.

....with a sooty smudge on her nose as she vigorously stirs her culinary concoctions.

MEETS SOHRAB MODI

Eventually in 1936 she met the famous Mr. Sohrab Modi who took one look at her and then decided at once that he wanted her to star in his picture "Hamlet" which he was making at Poona.

Although Naseem was thrilled at getting this chance to star in a picture she was also overcome with shyness at the thought of having to mix with strange people in the studio. She was so shy that her mother had to get a part in the film so that she could be near her daughter all the time. Naseem's mother is a fine singer and took the part of the Queen in "Hamlet".

Before she left Minervas' in 1940 Naseem had to her credit seven pictures. They were "Hamlet", "Khan Bahadur", "Meetha Zahar", "Vasanti", "Divorce", "Pukar" and "Defeat". Now she works for Taj Mahal pictures and is a partner in the company. There are very few girls in India who at 21 are not only famous actresses but also part owners of a film company.

SHANTARAM WONDERFUL BUT OTHERS

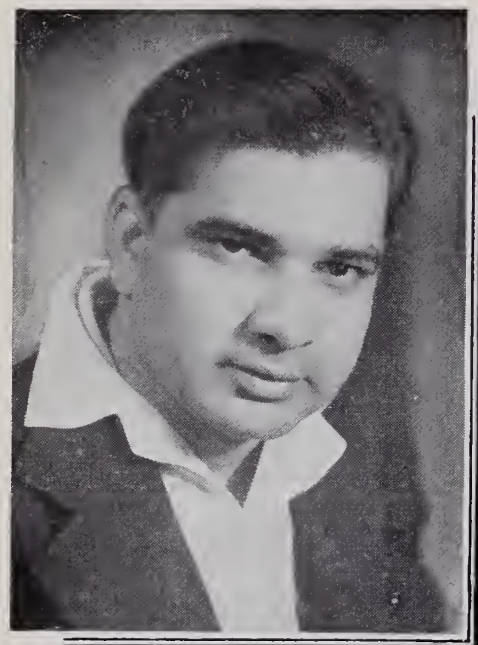
If you ask Naseem if she has enjoyed working with all her directors she will say quite frankly, "No I didn't like working under any of them because none of them have been really good directors". So you see that although Naseem is shy, she is not afraid to be honest even if it means incurring the wrath of important people.

But Naseem thinks that Shantaram is a wonderful director and she hopes that one day she will be able to work with him.

MISS NASEEM

But let me tell you more personal things about Naseem. She is 5ft. 4 inches in height and weighs 106 lbs. She doesn't have to diet to keep this weight and this is fortunate because she wouldn't give up her pulav and shami-kababs even if she did show signs of getting fat!

Naseem's skin is a lovely golden brown colour and her make-up harmonizes with it perfectly. The day I interviewed her she was dressed in a filmy white Moghul costume. She dresses like this at home, but wears saris when she goes out. She was



MR. SHIRAZ MAKES NEWS!

FOR THE FIRST TIME IN INDIA

This Reducing and Enlarging printer reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m m. from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

This is an opportunity to the makers of topicals, newsreels, commercial and advertising films.

LEADING PRODUCERS OF INDIA PROCESS THEIR MIGHTY PICTURES AT THE FAMOUS CINE LABORATORY——

FAMOUS CINE LABORATORY

THE BEST PROCESSING HOUSE IN THE EAST

TARDEO - BOMBAY

She is terribly shy.

wearing magnificent diamond earrings and a ring to match. She tells me that she loves jewellery but the stones must be real. She earns over Rs. 2500/- a month so she can well afford to buy real stones.

Naseem works hard for her large salary and although she is exhausted after her work at the studio she still manages to fit in a daily three-hour dancing lesson.

She has very little time for recreation but does not mind this because she is terribly shy when she meets people socially. She has overcome her shyness where her work is concerned but is still inclined to get tonguetied when she meets people at parties.

She does not belong to any club because the European clubs she would like to join do not accept Indian members and the Hindu clubs will not accept Mohamedans. She could join the C.C.I. but she does not wish to because....well....

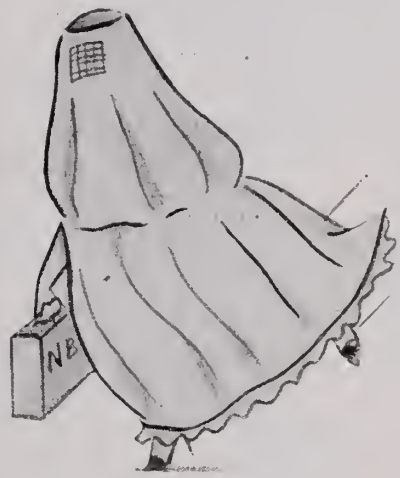
Naseem loves riding but does not do so much of it nowadays. She learnt to ride when she was a school girl. During her two months' vacation her parents used to take her to Mussoorie and it was there she had learned to ride.

Naseem has a great love for Delhi, because her friends and relations are there, so after every five or six months she goes there for a holiday. She is so well-known there, that she has to wear a veil or she would be recognized and mobbed by her fans. She says with pride, "I have an extra special 'burkha'. It is a modern one, in fact you might almost call it streamlined."

HORRIBLE POSTERS

Naseem went with Sohrab Modi on a personal appearance tour of Hyderabad, Bangalore, Madras and Ahmedabad. At Ahmedabad station they were caught in a huge crowd and couldn't reach the train. Her fans fought to get near her so that she was almost suffocated and could hardly walk.

When Naseem goes to the Races, instead of dressing like a glamorous star she wears a simple white cotton sari and makes herself look as inconspicuous as possible. It is her



She has to wear a veil.

retiring simple nature which is her chief charm. When you look at her beautiful face and remember that she is a famous actress you expect her to be imperious, talkative, and even a little vain. When you find that she is quietly dignified and shy you are her fan for life.

Knowing her simplicity and sweetness it is hard to imagine how anyone could print slanderous posters about her. Those who know her were shocked to see large posters, crammed with falsehoods, pasted all over the city.

When they told Naseem about the posters she said "I don't care very much what they write about me. I'm sure my fans will not believe anything so horrible. I don't want to be worried about this unpleasant business so I shall just place the matter in the hands of the C.I.D."

Naseem leads a very sheltered life. Most of her spare time is spent in her modern flat at Warden Road where she lives with her mother. She does not mix much with the other actresses because they are more worldly and sophisticated than she is. Her one actress friend is Sardar Akhtar who is also a home-bird.

SIMPLE BUT EXTRAVAGANT

Naseem has no vices. She does not drink and only smokes when it is necessary for her to do so for a film role. She does not like tea or coffee but drinks milk instead.

She likes country life and would like to live in a hill-station. The climate in Bombay does not agree with her and she would like to retire soon and return to the screen after four or five years.

She liked her role as Nur Jehan in "Pukar" best and likes acting with Prithviraj and Chandramohan.

She is very fond of birds but does not care to make pets of dogs or cats.

She enjoys going to see English and American films and is one of the few stars who admits that she learns something from them.

When it comes to clothes Naseem is very extravagant. She admits that she has over a thousand saris and still continues to buy more.

She also collects glass bangles and

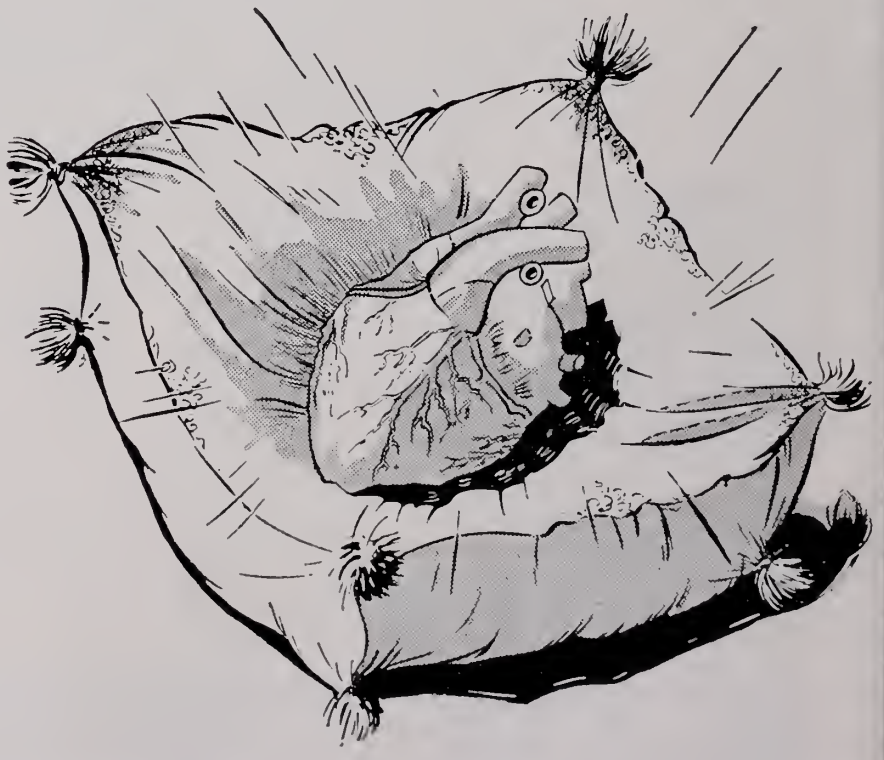
Con. on Page 39

She would like to have a large family.

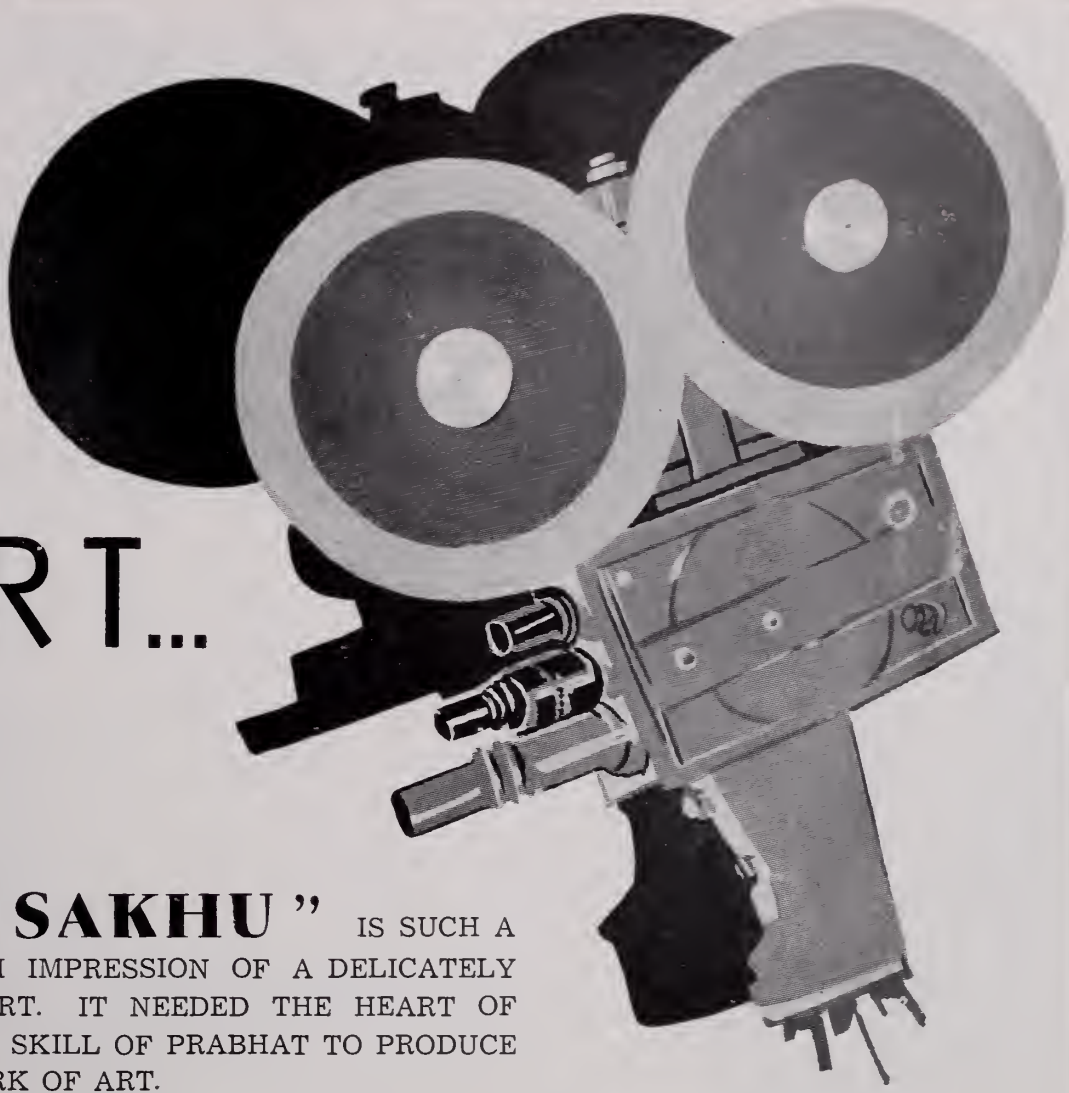
FILMING A

.....THAT SUMS UP THE GRANDEUR AND THE BEAUTY OF THE SCREEN: INDEED, THE GRANDEUR AND BEAUTY OF ALL ART.

PAINTING, SCULPTURE, POETRY, SCREEN ACTING .....IT APPEALS TO US JUST SO FAR THAT IT PICTURES THE HUMAN HEART.



DISTRIBUTED B



EART...

"SANT SAKHU" IS SUCH A PICTURE, A RICH IMPRESSION OF A DELICATELY BEAUTIFUL HEART. IT NEEDED THE HEART OF SAKHU AND THE SKILL OF PRABHAT TO PRODUCE THIS SWEET WORK OF ART.

"SANT SAKHU"

arring: **HANSA, GOURI,**
JLKARNI & SUMITRA

Directed by **DAMLE, FATEHLAL & RAJA NENE**

प्रभात चित्र
PRABHAT

4th Month —AT→ CENTRAL (BOMBAY) and PRABHAT (POONA)

A MOUS PICTURES LTD.-BOMBAY 7.

BRILLIANT
PICTURES
LIMITED
MAIDEN
MARATHI
PRODUCTION
MUNICIPALITY
Released through
Brilliant Pictures Ltd.
Sandhurst Road. BOMBAY.
Next Brilliant Hit
"PUJARI"
(Hindi)
Story • Direction
KUMARSEN SAMARTH
BRILLIANT

Give Us Publicity With Pep

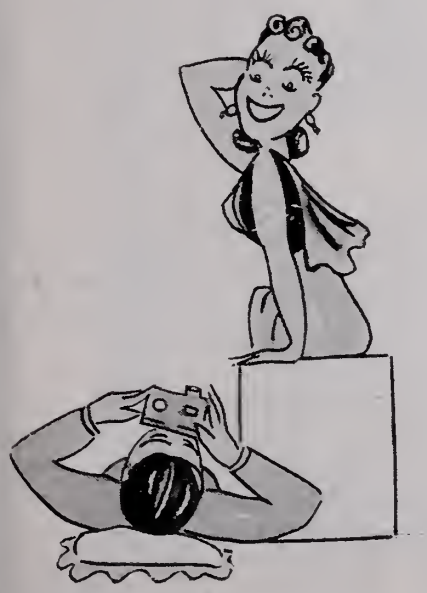
Tell Us About Private Lives

Someone should put a fire cracker under those dull creatures who are in charge of film publicity. Their advertising schemes have as much originality as posters advertising a jumble sale in a home for the aged.

When some optimistic individual wants to sell a new toothpaste to the public he has it done up in a fancy wrapping and photographed at flattering angles. Then the photograph is set up in an advertisement which claims that the paste will make your teeth "as white as driven snow" or "as shining as pearls."

When a film company wants to introduce a new star to the public they have her put on her most gorgeous sari and incidentally her most sugary smile and photograph her at flattering angles. These photographs are submitted to the press along with labels which claim that she is charming, alluring and captivating.

In both cases the result is the same. At first the public look with interest at the pictures of the new toothpaste and new star and perhaps indulge in a few oohs and ahs, but soon the novelty wears off and they become just another tooth paste and just another star.



Photograph her at flattering angles.

casually pats a child on the head.

No pains are taken to hold public interest or to keep the star in the headlines.

In Hollywood many stars make news by getting married and divorced in quick succession and those conservatives who don't have publicity managers who are clever enough to find ways to keep them in the public eye. If a star casually pats a child on the head there is always someone around to write a sob-story about the incident and to convince the public that the star adores children and has a heart of gold.

HUSH! THE STAR

There is too much 'hush-hush about the private lives of our stars in India. Fans like to know more about their favourites—what their homes and families look like when they are not posing before the cameras.

They would like to see off-guard pictures of film heroes enjoying themselves at some night haunt or other and unposed pictures of their favourite actresses out shopping or trying to be domesticated.

We would like to see the stars made more human by clever and unusual publicity schemes.

Think how intrigued and interested people would be if a rather large-eared actor was photographed with emphasis on his offending aural parts and the comment under the photograph was "His ears are outstanding, but so is his personality."

We can hear all those dull publicity men saying "But he'll lose favour with his fans if we write that." We say "Nonsense". If his ears are large nothing can hide the fact and so his fans will admire him for showing that he is not afraid to draw attention to his ears and have them laughed at.

But if he insists upon being photographed as a glamour boy people will think him foolishly conceited and very soon some local wit will start the slogan "Glamour-boy, glamour-boy, what big ears you've got."

SENSATIONAL BIG CONTRAST

Hollywood's Garbo is a mystery woman but her "I want to be alone" complex is sensational only because the other stars' private lives are common knowledge and her silence is unusual by contrast.

Here in India they are trying to publicise Neena as a mystery woman. This won't cause a sensation

Glamour boy, glamour boy, what big ears you've got.

LOOK OUT FOR IT – NEXT RELEASE
THE STORY
of the
GRIM STRUGGLE
OF THE UNEMPLOYED
woven round the
ROMANCE
OF TWO!
TRIMBAK
Garib
FEATURING
SURENDRA & ROSE
with
Veena Kumari, Sankatha, Quayamali,
Pesi Patel and Keshav.
Directed by R. THAKUR
NATIONAL STUDIOS
"NATIONAL" FOR BETTER PICTURES

Notices which will make our eyes pop.

because as far as the public is concerned all the stars are mystery women.

Publicity here is primitive not only where the stars are concerned but also where film advertisements are concerned. Every picture is advertised as a "smash hit", "glorious entertainment", or "the year's best", but the public are becoming a little sceptical because so few films live up to their glowing notices.

Why copy American slogans? Why not be original? Why not occasionally cause a sensation with a notice like this: "This film is the year's biggest flop. Don't say we didn't warn you!" We guarantee that the public will flock to see the flop out of curiosity and the picture may end up by being a box-office hit.

We want to see notices which will make our eyes pop out and our minds register "We must see that picture". We want to see pictures of Motilal dancing at the Cricket Club, of Prithviraj playing tennis and of all the stars when they are not trying to look like stars!

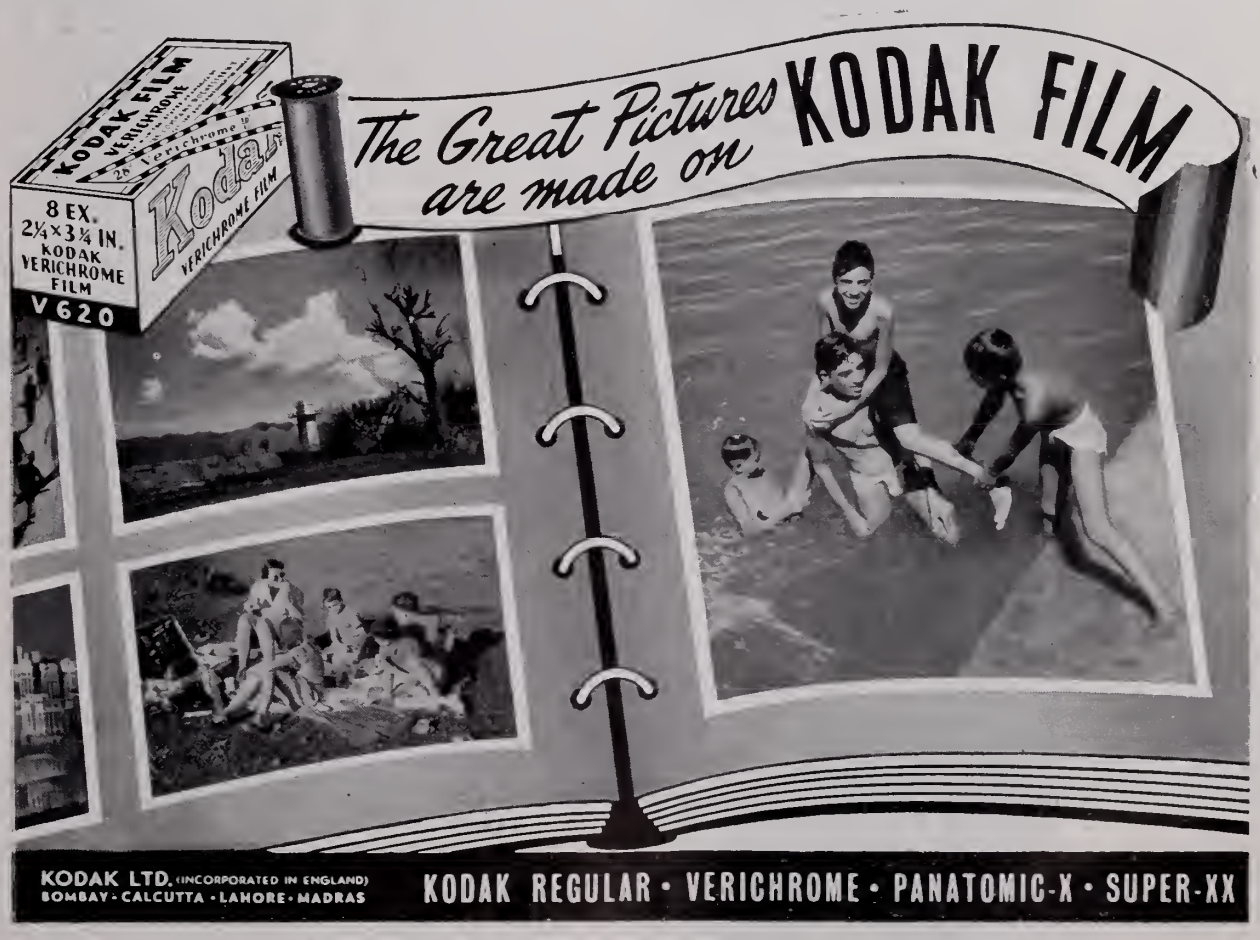
Con. from Page 33

wears them by the dozen. Her other extravagance is perfumes. She has a box containing Indian perfumes which is worth about Rs. 500/-.

Her favourite perfume is Worth's "Je Reviens". It is a small flat bottle and costs Rs. 48/-. When you take a sniff at the bottle you realise why Naseem doesn't mind spending such a large amount of money for it. The perfume is absolutely heavenly.

Naseem isn't terribly anxious to get married but if she meets a good and attractive man she might consider changing her name. When she does marry she would like to have a large family because she is very fond of children.

Don't repeat this, but we have a sneaking feeling that before another year has passed Naseem will be Mrs. Something-or-other.



The Greatest

X'mas Attraction

For Fair and Elite Bombay

Featuring

Two New Stars !

THE NOBLE STORY OF

3 YOUNG SOULS 3

LOVING EACH OTHER

to the extent of even Sacrificing their Lives for the Happiness of each other !

Directed by **GUNJAL**
of "Mother India" Fame

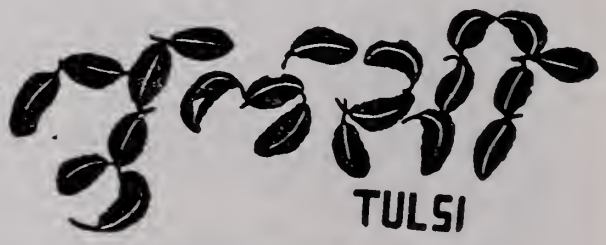
Story by **PUJARI**

Music by **B A L I**

Scund by **Minoo Katrak**

WITNESS This Powerfully Beautiful Spectacle at

NOVELTY (Bombay)



"SWASTIK-INDIA" RELEASE

Released on 20th December

Coming Attractions:

(1) **"VANMALA"** with Maya Banerji

(2) **"PAISA"** (in Marathi & Hindi)

Distributors:

SWASTIK - INDIA LTD.

CHOWPATTY CHAMBERS, BOMBAY-7.

SHOBHANA SAMARTH—

As "Seeta" in "Bharat Milap" a Prakash picture, Shobhana proves herself to be an ideal cast for the picture.

NEW YEAR PRO

THERE ARE MORE RCA
PROJECTORS IN INDIA T

ACCLAIMED THROUGHOUT TH
RCA SCORES TRIUMPHS AFTE
ING FILM STUDIOS AND THEA
A

The Unique Demand For RCA Necessitates Advance Buying.

RCA has many an adherent in India and the following Theatres which are either newly constructed or are under construction have all chosen to equip themselves with RCA Photophone Equipment:—

BOMBAY.		
Bandra	-	Cinema under construction (Mr. Shantaram Bhatt).
Colaba	-	Cinema under construction (ABC CIRCUIT) Garrison Talkies.
Matunga, B.B. & C.I.		Cinema under construction (Mr. Manchubhai).
		Cinema under construction (Mr. Masani).
Matunga, G.I.P.	-	Cinema under construction (Mr. Virker).
Tardeo	-	Cinema under construction (Mr. Bhavnagree).
AKOLA	-	Rajkamal Talkies. Krishna Cinema.
		Cinema under construction (Mr. Uttamchand).
BANGALORE	-	Majestic Cinema—and all Cinemas controlled by Dr. Patel.
INDORE	-	Regal Theatre. Krishna Cinema.
MADRAS	-	The Casino and the Crown Theatre.
NAGPUR	-	Variety Cinema.
SHOLAPUR	-	Prabhat Talkies.
TRICHINOPOLY	-	Rajah Talkies.
ADEN	-	REGAL.

RCA

THE MAGIC

RCA Photophone Equipment is the pride of Studio and Cinema owners. Follow these discriminating buyers and equip your Cinema with RCA Equipment. Full particulars from

Exclusive Authorised Dealers For
Bombay Presidency, C.P., C.I. :

FAMOUS PICTURES LTD.

BOMBAY ◆ BHUSAWAL

Photophon
PHOTOP
9, MAR

OF SUPREME POPULARITY

EQUIPMENTS AND SIMPLEX
OTHER MAKES PUT TOGETHER.

AS THE SUPREME SOUND EQUIPMENT
HS IN INDIA BY EQUIPPING THE LEAD-
THE COUNTRY AND GIVING SERVICE
FACTION.

In 1942, several leading studios go RCA to get better sound.

Three Distinguished Producers Buy RCA Studio Recording Equipment

(1) Mr. SOHRAB MODI—PRODUCER OF "PUKAR" AND "SIKANDAR"

(2) MODERN THEATRES LTD., SALEM.

(3) BHARAT MOVIETONE, MADRAS.

"PHOTOPHONE" MEANS EVERYTHING IN SOUND IN STUDIOS AND IN THEATRES

- TRANSVERTERS
- RECTIFIERS
- COLUMBIA CARBONS
- SOUND SCREENS

And First And Last

Simplex

THE INTERNATIONAL PROJECTOR

THE ONLY RELIABLE AND LONG TRIED PROJECTOR ON THE WORLD SCREEN

PRIDE OF
EVERY STUDIO

THE SCREEN

PHOTOPHONE
RCA
HIGH FIDELITY SOUND

uipments Ltd.,
EAD-QUARTERS,
S, BOMBAY.

NUR JEHAN—
A new charmer in a new picture, Nur Jehan will be seen in "Khan Daan" a Pancholi Art picture.

3
SMASH
HITS
YOU
MUST
SEE!
ALL FROM
H.P.MITRA
THEY WERE BORN TO PLAY THESE ROLES
SHANTA APTE CHANDRA MOHAN &
MAYA BANERJI IN
APNA GHAR
HINDI-MARATHI
Directed by
DEBAKI BOSE
DASH OUT THE OLD DUNYA
SWING IN THE-----
AAJ DUNYA
Starring
SHOBHNA MAZHAR &
JAIRAJ
Directed by
A.R.KARDAR
THE GREAT INDIAN MOTION PICTURE!
MAHATMA VIDUR
HINDI-MARATHI
Starring
VISHNUPANT PAGNIS
DURGA KHOTE
Directed by
PARSHVANATH ALTEKAR
& BABURAO PAINTER

A GREAT COMBINATION
of a perfect screenplay from a swell piece of story material

WITH

BEAUTY QUEEN NASEEM & PRITHVIRAJ

IN A TOWERING TRIUMPH OF EMOTIONAL DRAMA

Supported by:

RATANBAI, MUBARAK, MIRZA MUSHARRAF, MADHURIKA

Story Written & Produced by
M. A. MUGHNI

Associate Producer
M. EHSAN

Dialogues by
KAMAL AMROHI

Direction:
K. M. MULTANI

Photography:
DRONACHARYYA

Music:
PROF. BASHIR

TAJ MAHAL PICTURES LTD., BOMBAY

AGENTS

For BOMBAY., C.P.C.I.	S.I., & MADRAS.	SIND & BALUCHISTAN	N. INDIA
SELECT SERIAL SUPPLY	SELECT PICTURES CIRCUIT	GOODLUCK PICTURES, KARACHI	SEXENA & Co., DELHI

Blackmailed Interview of Mazhar Khan

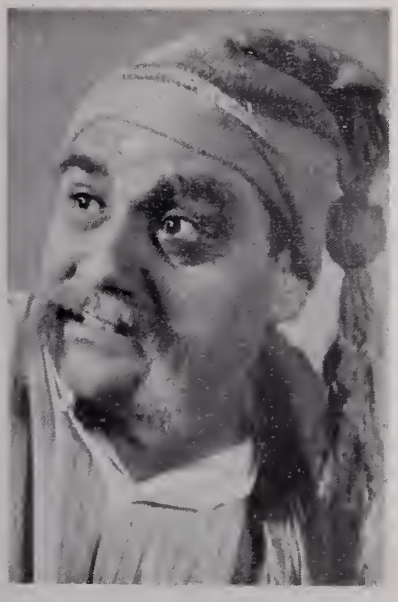
Blushing Confessions of Famous Actor

(By: Our Special Representative)

[Mazhar Khan—the name brings to mind some rare and difficult portrayals on the Indian screen. Modest Mazhar is this time made to talk. A fluent speaker on the screen, he stammered talking about himself. And that is why this personal article took three months. The interview is in Mazhar's own words—only the stammering pauses, the sly blushes and the pleasant surprises are left out.

We do not wish to be worried with more questions so we give his address here: Mazhar Khan, Bachan Lodge, Worli Sea Face, Bombay 18. Readers can write to him if they like, because Mazhar also helps the new comers....The Editor.]

"I was born just like every one else in the usual way and there was nothing unusual about it. Just as my arrival in this world was without my previous consent, so was my day to day growth. And thus I grew up by the inevitable conspiracy of circumstances. At the school age, I was sent to an educational institution and when I passed my matriculation, I found myself a full-fledged police sub-inspector.



In his immortal role as Thakur in Shantaram's "Padosi", Mazhar put in a remarkable performance.

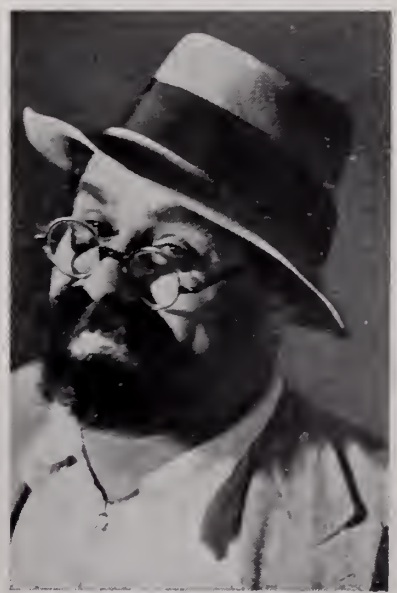
Snehaprabha Marathe, a new talent, will make her debut in the Marathi version of "Nirdosh", a National picture.

"While in school the glamour of the Indian screen attracted me. My interest in films increased with every new picture I saw. I can vividly recall those moments of ecstacy when along with the dramatic swings of rising and falling situations, I used to rise and sink back in my seat, just like a bouncing ball, in quick succession. What a nuisance I must have proved to my neighbouring spectators, I can realise now—but who cared then.

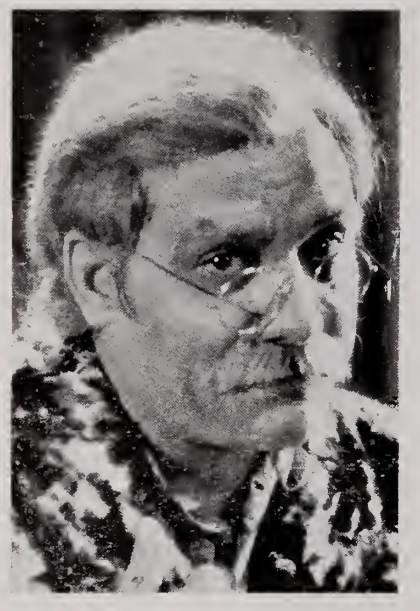
"In my heart of hearts I secretly admired the heroes and villains of the silver screen and more so their daring exploits. After a time, I found within myself a strong urge to become a film actor. This desire matured into a fancy and, in due course, developed into a craze. My heart craved but the musings of reason suppressed this craving with ruthless tyranny. At last, the craving got the better of reason, taking a bold step, I shook off the police uniform and rushed to Bombay, the Mecca of films.

WE—POOR MALES

"Reaching Bombay, I received a rude shock and felt my well-nursed dreams shattering to pieces when I saw studio gates carefully guarded by heavily built Pathans who always carried big *lathis* as a symbol of their unquestioned authority. I said to myself in despair, "These are not studios but Gardens of Eden whose inner doings and private enchantments must be protected from intruders like myself." But strange to say, any lady could get the entrance without any difficulty. And the fairer she was and more dazzling her bloom, the easier it was for her to get a passport to the forbidden land. Neither the stalwart arms of a Pathan blocked her way nor did the gates remain closed with



Mazhar with a Zola expression



Mazhar's great character portrayal in "Sonera Sansar" is still remembered as a landmark of great acting.

that obstinacy as in the case of we poor males.

"Day in and day out I waited for an opportunity till one afternoon, escaping the watchful eye of the Pathan, I sneaked through the gate and dashed forward without looking behind. I was received with a gruff but a few more daring efforts like this secured me at least a standing place in this earthly heaven.

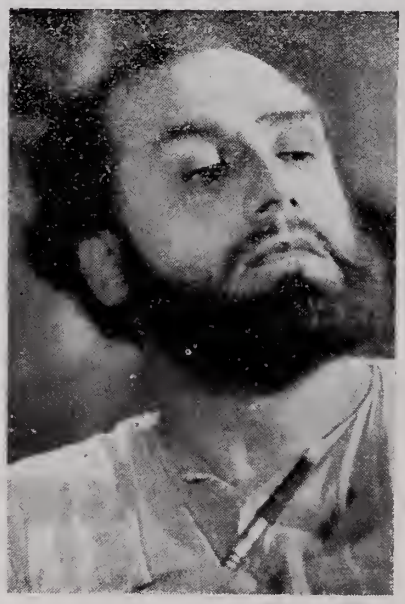
PROFESSIONAL HIGHWAYMAN

"I was an actor now and was given the role of a villain in my first picture. It was neither a surprise nor a disappointment for I had a tough body roughened in the maintenance of law and order. The role thus fitted me. I do not know whether I did my part successfully or not but the cinema public liked it and that fact alone acted as a spur to my ambitions.

"My other pictures followed in quick succession. This was the period of stunt pictures. I played the villain in all of them. My job was looting, marauding, terrorising, acting as a foil to the hero and even sometimes kidnapping the heroine, and shall I say in a manly way that I discharged these duties with due responsibility and marked efficiency.

"Then came the period when the trend of Indian pictures had to undergo a change in order to keep pace with the times. The stunt element in the films did not disappear totally but more attention was paid now to mythological, historical and semi-social type of films.

"The roles that I was assigned in these pictures required not only daring adventures and heroic feats of valour but those subtle expressions and emotional contortions of the face which are essential in depicting a characteristic role with a touch of extra realism.



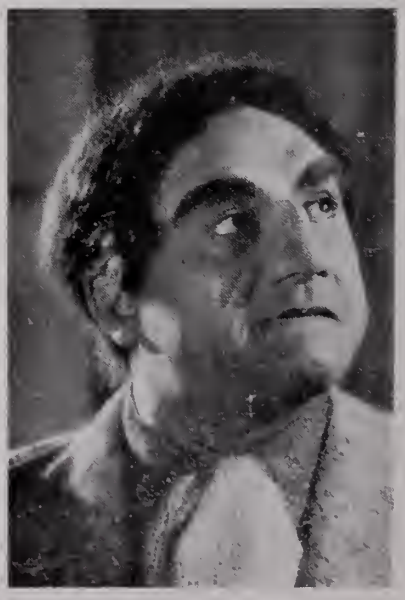
Mazhar as Noor Ali in "Masoom"

"I was ever convinced that before behaving like a certain person and living his life, one must look like him. Here comes the significance and importance of the art of make-up in film-acting. And in the field of character-acting, the element of make-up assumes all the more importance. I, therefore, paid particular attention to this side of acting. In all the pictures produced in this period, my work won wide and generous approval from the ever-increasing number of cine fans. What a joy to reap the fruits of hard labour! Love's labour is never lost. I loved my work and therefore laboured to make it as lovable as I could by giving it touches of realism. Quite naturally, therefore, the public appreciation of my work sent me to seventh heaven of delight —the delight that I am told Napoleon felt when he wore the military uniform for the first time in life.

14 YEARS AND 112 PICTURES

"Times were fast changing and so were the tastes of the people. The film industry had to adjust itself to the changing conditions if it was ever to play its due role in the national life of our country. Talking pictures had already revolutionised the film industry. Now there was a definite demand for purely social films with a purpose, important roles in these new type of films required good character-actors who alone could portray them with success. To my own surprise, such roles suited me to the core, I found them not only absorbingly interesting but also providing me with an opportunity to put to test my hidden faculties which afterwards found their appropriate outlet in pictures like "Padosi" and "Akela"

"Taking stock of my fourteen years continuous work in the film industry I find myself right in the rut of film life and have to my credit more than 112 pictures. I have played all sorts of roles—from the meanest beggar to the august em-



Mazhar in a Bella Lugosi style in "My Eyes", a social picture.

peror. Thus have I tasted the bitter-sweet cup of film life from every angle and, believe me, every sip varies in taste.

"I lived the life of a miserable Rickshaw-walla amidst pangs of poverty and have no hesitation in saying that these poverty stricken lead no better lives than worms. And yet I ruled India twice and administered justice with that awe-inspiring serenity and majestic bearing that marked out Akbar the Great from all the rest of the Moghul emperors. In between these two extremes, I became a sadhu, a whimsical millionaire of moods, a typical Marwari, a usurper, a crusader, a blacksmith engrossed in his own loneliness and a neighbour with a heart of gold. Such are the vagaries of film life that one is tossed from one role to another, and if an artiste lacks elasticity in his personality, he may crack any time and end his career in disaster.

"From my past films. I would like to mention "Baghi Sepahi", "Sonera Sansar" and "Milap" but particular mention must be made of "Night Bird" because of its make-up perfection. I changed six disguises in it and, believe me, in one of them I made myself a monster of a human being. If any one doubts it, I am ready to make a monster of him too within six hours. A trial is solicited.

Mazhar Khan looks like Paul Muni in "Professor Waman" of Ranjit.

OMNIBUS ACTIVITIES

"Of my recent pictures, "Padosi" and "Akela" give a new angle to my career as a film artiste. I wish my fans should see these two pictures especially "Padosi" and feel with me the sobs and sorrows of human life cut into Hindu and Muslim pieces.

Mazhar imitates Boris Karloff.

"My coming pictures are "Masoom", "Bhakta Kabir", "Raja Rani", "Nai Dunya", "Marvee" or "Meri Dunya" and "Vasant Sena". My roles in these films vary in character and importance and I am not going to say anything about them Time is the best judge. However, I cannot escape the temptation of quoting director Husnain who, on his arrival in Bombay recently, solemnly predicted that my role in "Masoom" is destined to eclipse all my previous achievements.

"I think my life story will not be complete and I will be charged of ingratitude if I do not mention the names of directors like Mr. V. Shantaram, Mr. Debaki Bose, Mr. S. F. Husnain, Mr. Ezra Mir and Mr. A. R. Kardar. Shantaram is a genius in creative art and Debaki Bose a keen lover of art with the vision of a philosopher. Both of them treat the artistes honourably and are totally devoid of stiff-neckedness which is the hallmark of some budding producers and directors who want their artistes to obey them unhesitatingly whether they are right or wrong. Mr. Husnain is nobility personified and determined to tread a new path in film production. Mr. Ezra Mir is an old director with a proud record. And last but not the least the inimitable, ever polite Mr. Kardar whose prestige goes higher with every new picture. It is my proud privilege to have worked under them.

Mazhar—after the Hunchback of Notre Dame fashion.

"And so I find myself in the rut of film life, with the burly Editor of "filmindia" threatening me to tell my own story or else....."

OUT TO WIN

JANAK PICTURES

Rai

A

S.M.YUSO(

Producti

IEW YEAR'S HONOURS

Bahen

Starring

JAGDISH

KAUSHALYA·TRILOKE

RATANBAI·GOPE &

MIRZA MUSHARRAF

2
Star-Productions
BY
CHHAYA FILMS

Gora Kumbhar

A DEVOTIONAL MUSICAL (IN MARATHI)

●

Story - Dialogues - Songs:
S. A. SHUKLA

●

Direction:
PANDIT ANAND KUMAR

●

Music:
D. P. KORGAONKAR

●

Starring:
Lalita Pawar, Mahindrakar, Ratnamala, Nandrekar, Kishori, Shakuntala, Rajani, Pandit & Baby Pandit.

●

An "Anand Pictures" Release

Nateecha Nawra

A SOCIAL MUSICAL (IN MARATHI)

●

Story - Dialogues - Songs:
M. G. RANGNEKAR

●

Direction:
Y. D. SARPOTDAR *and*
RAJA PANDIT

●

Music:
D. P. KORGAONKAR

●

Starring:
Lalita Pawar, Madhukar Gupte, Ratnamala & Raja Pandit.

●

"C. P. - C. I. Rajputana & Berar" Rights with:
PASHUPATI PICTURES
NAGPUR CITY

CHHAYA FILMS
DADAR - - BOMBAY 14

Our Short Story

LOVE IN MARBLE

A Commoner's Symbol Becomes An Emperor's Sigh

By: Dewan Sharar

(Copyright reserved by the author)

In the days of great Shah Jehan, most famous of India's Moghul Emperors, there dwelled in the city of Agra a sculptor-architect; and his name was Ustad Isa Mohammad. From Shiraz in Persia he came—a quiet, unpretentious man, no longer young, for no mere youth could have attained to such eminence as his. He was unmarried, and his whole heart and soul were dedicated to the art he loved. And the Emperor, holding him deservedly in favour, commissioned him to carry out extensive decorations in the Imperial palace; and accepted at his hands a carved screen of exquisite workmanship, richly and delicately wrought. "This shall go into the Empress's Zanana," said Shah Jahan: and Ustad Isa bowed enraptured: he knew that no more signal honour could have been bestowed upon him.

Assad Khan, Comptroller of the Imperial Household, saw to the screen's transport. Assad Khan was young, very handsome, of the blood royal and much admired by all the Empress's ladies. He, however, had eyes for only one of them; and that was his cousin Naseem whose name means Garden Breeze—the loveliest of all and the Empress's favourite. Unfortunately Naseem was not at all sure that she cared for him in return.

Assad Khan directed the palace eunuchs as to the setting up of the screen, and the Empress's ladies, with faces discreetly veiled, crowded round to admire. Assad had been hoping for a word with Naseem; he got it, but little satisfaction therewith. Naseem could talk only of the artist who had created the glorious screen. "Who is he, Assad? What is his name and where does he live?" she wanted to know. Assad Khan told her reluctantly. "What does it matter to you, Naseem? He is Ustad Isa of Shiraz. The Emperor has lately given him the old library by the Elephant Gate for a studio and dwelling-house". "What manner of man is he?" "Oh, plain and no longer young. Naseem, never mind him now. Let us talk of ourselves."

Naseem would not talk of themselves. She was so lost in rapture over the lovely carving, the delicate openwork tracery and exquisitely wrought figures, that she had no thoughts to spare for him.

She was still gazing at the screen, heedless of all else, when he left and the Empress returned. The Empress was Arjmand Banu Begum, known as Mumtaz Mahal (Glory of the Palace), and famed in history to this day as one universally beloved. She smiled understandingly at Naseem's spellbound wonder.

"You like this beautiful thing, Naseem?" she said.

"Majesty", said Naseem, from her very heart, "I have never seen him,

Ustad Isa stood entranced. In all his life he had never dreamed of loveliness such as this.

Mr. S. G. Bhopatkar in the new stream–lined offices of Bhopatkar Theatres, at Lamington Rd., Bombay

KHAZANCHI

STORMS THE GATES OF

— THE PLAZA —

BRINGING THOUSANDS ON ITS MUSICAL TRAIL

FOR BETTER SHOWMANSHIP

BHOPATKAR THEATRES

PLAZA • NEW VENUS • BHARAT MATA • SARASWATI • NEW TALKIES

— KHAZANCHI —

WILL OPEN THE GATES OF

THE NEW TALKIES

— BANDRA —

AND MAKE THE TOWN MUSIC MAD.

Mr. Shantaram Ehat the young and enterprising owner of the New Talkies, Bandra

yet I love the man who has created such beauty!"

A TRYST IN THE NIGHT

That night, when the world slept, a figure cloaked from head to foot in a dark burqa stole from the women's quarters of the palace and, keeping to the shadows, slipped quickly across the moonlit courtyard and through the gardens to the old library by the Elephant Gate.

It halted, that little flitting figure, by the sculptor's door. There was a light in the studio; Ustad Isa worked late. Peering through the tracery of the window, Naseem beheld him in the lamplight—a tall man, no longer young, even as Assad Khan had said, but grave and pleasant of face.

She knocked softly and urgently.

He looked up bewildered. She knocked again; he set down his pen and opened the door, regarding her with some surprise.

"Let me in quickly lest any see me," whispered Naseem.

He conducted her into his studio. She looked about her with eager interest through the burqa's gauze eyepieces.

"Who are you, lady, and what brings you here at this hour?" asked Ustad Isa.

"I am one of the Empress's maids-of-honour," said Naseem.

He started at her in amazement.

"But you ought not to be here!" he exclaimed.

"No. That was why I came in secret", said Naseem. He could not see her face beneath the all-enveloping burqa, but her voice was low and very sweet. "To-day the screen you gave the Emperor was set up in our zanana. I have looked at it ever since with such wonder and rapture at its beauty that I can think of nothing else; and I have come to offer my homage to such a master as you."

Ustad Isa the sculptor regarded her veiled figure for a moment in silence.

"Lady," he said at length, "This is a great honour you have done me."

"I had to come," said Naseem. "Nothing would do but that I must tell you with my own lips; and this was the only way."

"Alone and at night?" said Ustad Isa. "Were you not afraid?"

"My desire was greater than my fear," said Naseem simply. "Now that I am here, Master, will you not show me more of your work?"

Many of the great of the land had made that request before; but never had it given Ustad Isa such pleasure.

Strangely, in that strange hour, friendship grew between them. He was amazed to find how quickly the time sped by.

"I must go," Naseem said at last.

"I will see you safely back to the palace," said Ustad Isa.

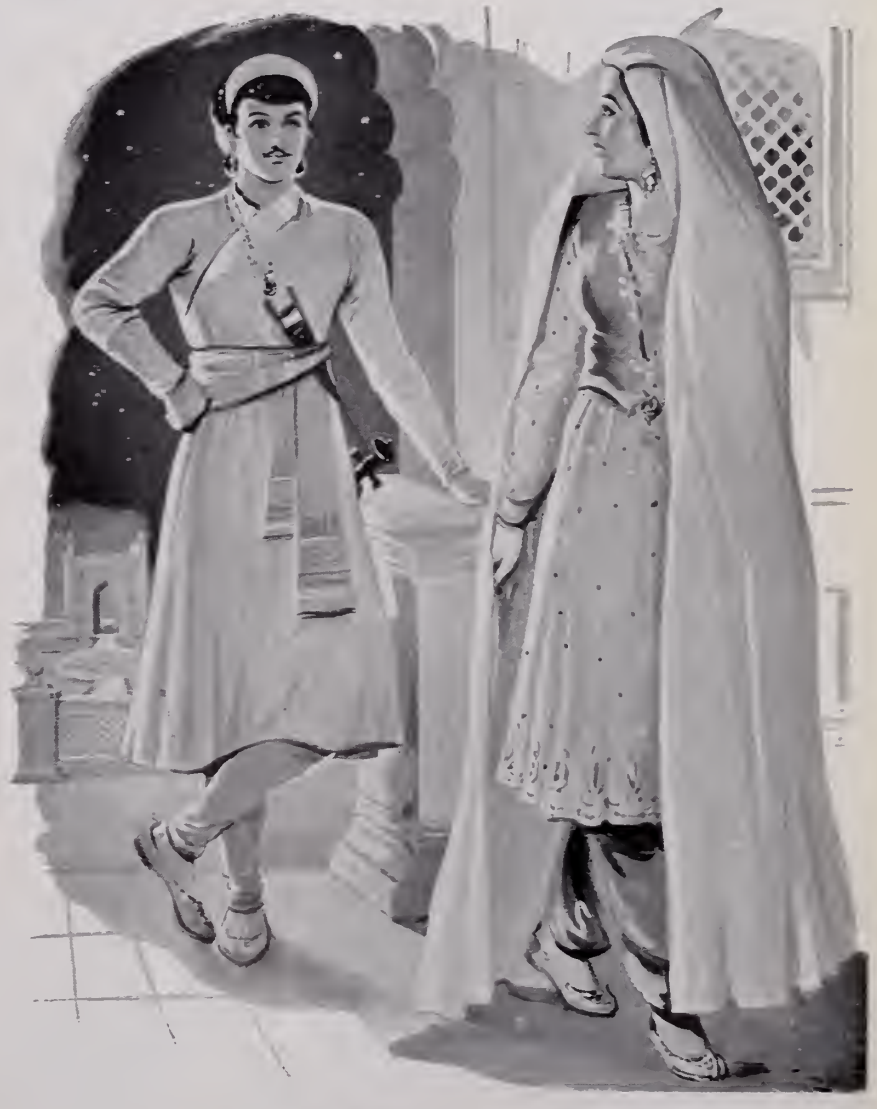
"No, No; none must guess that I have been out. Two figures would assuredly be seen, whereas alone I can slip unobserved from shadow to shadow," said Naseem.

"I grieve to let you go," said Ustad Isa.

"It may be that we shall meet again."

"I wish I could think so. But how? You must not take such a risk again; and I may not set foot in the zanana, nor see your face—"

"That at least you shall do," said Naseem.



"Tell whom you will", said Naseem, "nothing in the world ever make me marry you now."

Romancer - -

SHE SINGS THE SONG OF LOVE !

Realist - -

SHE LIVES THE LIFE OF POOR ! !

NAVYUG'S SCINTILLATING

NAVYUG CHITRAPAT LIMITED

SYMPHONY OF LOVE - LIFE

SANGAM

(HINDI & MARATHI)

Produced by
W I N A Y A K

Story by
V. S. KHANDEKAR

Directed by
J U N N A R K A R

★

Starring : MEENAXEE, VATSALA KUMTEKAR, MALATI GUPTE G.A., SUNDERABAI, BABY DEVI, SALVI, DAMUANNA MALWANKAR, JOG, NANDU KHOTE & WINAYAK

Running In Its 3rd Month At NEW WEST END (Bombay)

NAVYUG'S LAUGH - BLITZ

STATE GUESTS

AND THEN
YOUR FAVOURITE COMEDIANS

Starring
Damuanna Malwankar
and
JOG

Produced and Directed by
WINAYAK

Released Thru' :— ***PEERLESS PICTURES,*** 116, Charni Road, BOMBAY—4

She threw back the burqa.

Ustad Isa stood entranced. In all his life he had never dreamed of loveliness such as this. For a long, long moment he and she stood gazing deeply into each other's eyes; and love bloomed like a miraculous flower in the hearts of both.

Naseem sped, a shadow among shadows, through the dim gardens.

MARRIED

It was not until she was within the walls of the palace that the footstep sounded again, loudly and without concealment. She gave a little cry. The tall figure of Assad Khan caught her up and barred her way.

"Naseem!" he said.

She did not answer.

"What does this mean?" asked Assad Khan sternly. "I saw you steal out when you thought everyone was abed; I should recognise you though a dozen burqas cloaked you. You went to the sculptor's house and spent more than two hours alone with him. Why?"

Still she was silent.

"Have you no shame?" demanded Assad Khan. "You, my own cousin! What of your reputation? Would a virtuous woman of the harem do such a thing? If I make it known, you will be dismissed from the Empress's service in disgrace."

"You will not make it known!" Naseem cried. "Truly there was no harm in it. I only wanted to meet the sculptor who had wrought the marvellous screen, and see for myself what he was like— "

"Now that you have done so what have you gained by it?" demanded Assad Khan.

Naseem, silent again smiled.

"Do you want the Empress to know?" pursued Assad Khan

"No—please no!"

"I will keep silent on one condition only. Promise to marry me, and I will say nothing to anyone of to-night's work."

Naseem faced him with defiant eyes.

"Tell whom you will!" she said "Nothing in the world would ever make me marry you now!"

Assad Khan carried out his threat. But he was too late; for Naseem had got her story in first, and been duly scolded for her escapade. "It was a foolish thing to do," the Empress said, "but I know it was nothing worse than folly. You must promise not to be so rash again."

"I promise, Majesty," Naseem said gratefully, "even though it means that I shall never see Ustad Isa again."

"Do you want to?" asked the Empress.

"Majesty, with all my heart," said Naseem.

"Be comforted. None can tell what the future may hold," said the Empress gently.

Wise was that gracious lady. She bided her time; she spoke to the Emperor when she judged the moment propitious. And a few weeks later Naseem and Ustad Isa were married; and none but wished them well save only Assad Khan, who promised himself that this was by no means the end of the matter.

BIRTH OF A DREAM

But not all his spite could lessen their happiness, that grew deeper and ever deeper as time went by. "Surely there was never a love so wonderful as ours" said Ustad Isa. "Naseem, it is in my mind to commemorate it forever that generations yet unborn may know and marvel."

"How will you accomplish that?" asked Naseem.

"How, save through my art? I will design a building that shall be more beautiful than any ever seen or imagined; and when I have saved enough money I will execute it in marble, and you and I will watch it grow, an eternal emblem of our love."

He set to work upon sketches and plans, and a small clay model to scale. And as it grew beneath his hands Naseem saw with wonder that his words were indeed true; no more glorious thing had ever been imagined by man. She told him so, and he smiled at her with all his love in his eyes. "By you alone was it inspired, Naseem," he said, "and to you shall it be dedicated."

Into that golden happiness became of a sudden, tragedy.

Shah Jehan had been for some time engaged in a strenuous campaign in the Deccan, where certain of the petty chiefs under his rule sought to rebel and the Empress had accompanied him. It ended, as all had known it must end, triumphantly, with the spectacular defeat of

"Majesty," said Ustad Isa, "we two give it to you gladly and with all our heart."

It has Caught The Public Imagination!

The TALK OF The TOWN

Growing Popular Every day, Now in its

3rd WEEK

SUDARSHAN PICTURES

Sudarshan Pictures'

Soulful Screen Sensation!

SAJJAN

THE STORY OF A MAN WHOSE NAME BECAME A LEGEND

DIRECTION:
Sjt. D. Khosla

MUSIC:
Sjt. P. Mukerjee

LAMINGTON
BOMBAY

STARRING
JAGDISH
(of New Theatres' fame)
HUSNA BANO, SATISH, DAVID, GOPE, AGA & URMILA

OUR NEXT
EMPIRE PICTURES' **"KHELADI"** *Starring* **E. BILLIMORIA, RAJKUMARI, GOPE ETC.**

BOOKINGS:
SUDARSHAN PICTURES,
Main Road, Dadar, BOMBAY, 14.

Sensational News!

PRODUCER DADA TORNEY EXPOSES STUDIO SECRETS IN THE FIRST STORY OF ITS KIND — —

Starring
MAYA BANNERJEE
SUVARNA
WASTI
BUTT KESHAR
KAILAS
DANVE

Director
Rafiq Rizvi

Supervision
Dada Torney

SARASWATI CINETONE'S
SENSATIONAL SOCIAL STORY

AWAZ

You wish to know the doings behind the Screen. Here is your chance of a life-time.

Next On The Sets

KANOON

Story & Dialogues By
KABIL

Distributors
SWASTIK INDIA LTD.
Chowpatty Chambers, BOMBAY.

the insurrectionists, and the addition of the kingdom of Ahmednagar to his empire.

The news reached Agra early on a gay spring morning. A messenger on horseback rode into the courtyard of the Fort.

"It is news of conquest; it must be," said Naseem, but she spoke uneasily. "It cannot be defeat—"

"I will go and see," said Ustad Isa.

He went; and came back with a stricken face.

"Naseem, be brave," he said. "I have bitter news for you."

"Tell me quickly," said Naseem.

"Is it defeat?"

"Worse than that," said Ustad Isa. "It is victory; but the Empress is dead."

So there was mourning throughout the length and breadth of the land for her who had been dear to all; and Shah Jehan came back to Agra victorious but heartbroken. Nothing could comfort him in his loss for he had loved Mumtaz Mahal with a love such as is given to few.

"The only remaining service I can do her," he said, "is to perpetuate her memory. I will raise such a tomb as shall tell the world centuries hence that there was none to approach her in beauty of body or soul. It is all that is left to me now."

SHAPING LOVE'S MEMORY

He sent the tidings forth. He offered a fabulous sum to the architect who should submit the design most worthy—so far as anything could be worthy of such a subject. And the greatest craftsmen of the day responded; but though as yet he had given no sign, there was little doubt as to whose design would ultimately be selected. And because Ustad Isa was so great an artist none begrudged him his potential triumph save one man only—his old enemy, Assad Khan. "Once" said Assad Khan, "I swore revenge on him. Now, I think, comes the chance to attain it."

He set spies to watch Ustad Isa. They reported in due course that his behaviour was thought bewildering. "He makes sketches and destroys them half-finished, dissatisfied," they said, "and yet hidden away in his studio is a completed model of such amazing beauty that there could be no question as to its being adjudged the best."

Assad Khan's brow darkened.

"So he has his suspicions and would fool me", he reflected. These half-finished attempts are no more than a blind. The secret one is the real one, and he is withholding it in the hope that the Emperor will offer a still higher reward. Now I have Master Isa Mohammad under my thumb at last."

Ustad Isa was troubled in spirit. He fretted because he could conceive no monument worthy of his beloved Empress, try as he might and dearly though he desired to do it. None of his attempts came near to comparing with the masterpiece into which he had put all his heart and soul. "Beloved, let the Emperor have that. He has been good to us, and I loved the Empress dearly," Naseem pleaded again and again; but always Ustad Isa's reply was the same. "No, Naseem. This is ours and ours alone; the very embodiment of our love. Ask anything of me but that."

SWASTIK SHIKAKAI

TOILET SOAP is a double action soap that gives you long lustrous hair and smooth clear complexion. SWASTIK SHIKAKAI is made from pure vegetable oils. Unlike other soaps it does not harm your hair but actually aids its growth. It also gives you clear skin and flawless complexion. Buy a box today.

SWASTIK OIL MILLS LTD., BOMBAY-15

Bombay Distributors:

M/s. Nemidas Dewjee & Co., 355, Kalbadevi Road, Bombay-2. Phone 21364-33440

SWASTIK PERFUMED CASTOR OIL

The Best Tonic Hair Dresser

New Year Greetings To All!

from

THE BHARAT PICTURES LTD.

THE DISTRIBUTORS OF REALLY ENTERTAINING PICTURES THAT EDUCATE !

AWAIT THESE TWO
BHARAT RELEASES !

I

EMPIRE PICTURES'
SOULFUL SOCIAL

'DARPAN'

Starring: YAKUB • SHOBHANA
SAMARTH • BALWANTSINGH

II

HINDUSTHAN CINETONE'S
SOCIAL DOCUMENT.

SWAMINATH

Starring: SHOBHANA SAMARTH
• PREM ADIB • K. N. SINGH

For Bookings Apply to

THE BHARAT PICTURES LIMITED.
PATEL CHAMBERS, :: FRENCH BRIDGE,
BOMBAY 7.
• AKOLA & DELHI •

Human Thirst for FOOD or WATER CAN BE QUENCHED BUT NOT *The Thirst for* GOLD!

Wait for

THIS SURGING DRAMA OF HUMAN GREED BALANCED WITH LOVE THAT IS ETERNAL!

MURLI MOVIETONE'S
MAIDEN HIT

PYAS

Directed By RAM DARYANI

Starring **SNEHPRABHA, ISHWARLAL, Shamim, Nazir, E. Bilimoria, Gulab.**

Produced at **RANJIT**

Shortly at **IMPERIAL**

Particulars:—

Supreme Film Distributors,
85, Main Road, Dadar, — BOMBAY-14.

THE SERPENT IN EDEN

Assad Khan's chance was not long in coming.

"Many the designs for my Empepress's tomb," Shah Jehan said to him, "but none wholly to my liking. I cannot understand why Ustad Isa has not submitted one. I was counting on him for one that should be perfect."

"Majesty," said Assad Khan, "I hesitate to say this; but it is well-known that Ustad Isa has completed a design so beautiful that there can be no doubt as to your Majesty's acceptance of it. Only—he desires more money than even the great sum you have offered, and is waiting for it to be increased.

"Who has told you this, Assad Khan?" said the Emperor sternly. "I find it difficult to believe it of Ustad Isa."

"Majesty, it is common talk; and Ustad Isa, questioned, will not speak."

Shah Jehan was silent.

"Majesty—have I your leave to ask Ustad Isa whether it is true?" said Assad Khan.

"That much you may do," said the Emperor and Assad Khan departed exultingly.

To the ears of Ustad Isa and Naseem, as they stood with heads close together considering a carved panel, came the sound of a thunderous knock upon the door; and a servant admitted Assad Khan.

"Ustad Isa," he said, "I come from the Emperor, and it may be that you can guess my errand. It has reached his Imperial Majesty's ears that you have completed a design for the Empress's tomb, and that you are deliberately withholding it—in the hope, rumour says strongly, of asking more money."

"That rumour," said Ustad Isa, "lies."

"Are you quite sure?" asked Assad Khan. "My soldiers are outside, and have orders to search the house if necessary."

"For what?" asked Ustad Isa. "For the model you speak of? There is no need; it is here."

From a carved wooden chest he produced it. Even in clay, a mere miniature, it was lovely beyond words. Assad Khan's eyes gleamed darkly.

"Why has it not been submitted to my Imperial master?" he said.

"It was never intended for the Emperor," said Ustad Isa. "It was made before the Empress's death, and designed to commemorate the love of Naseem and myself—"

"What! you give his Imperial Majesty second best—or nothing?" thundered Assad Khan. "That is an insult to the throne and heavily punishable!"

Naseem caught her husband's arm.

Zahur Raja, now producer, director and actor, will be soon seen in "Badal", the maiden picture of Eastern Pictures.

"No insult is meant," said Ustad Isa tranquilly. "When the Emperor knows he will understand."

"The Emperor does know," said Assad Khan. "Also, he understands very well; for which reason he has sent me here to demand that you deliver up the model immediately."

"I refuse," said Ustad Isa.

"Refuse the Emperor's demand? That is treason!"

"Isa," Naseem pleaded, "for my sake give it to him—"

"Under pressure? No!" said Ustad Isa.

"Ah, think! Is not our happiness while we live better than a hundred monuments after we are dead? Isa, I implore you—"

"This touches my honour," said Ustad Isa gravely; and Naseem was silent. "Once for all, Assad Khan, I refuse to deliver up the model."

"Then I am empowered to seize it," said Assad Khan, "and to cast you straightway into prison for disobedience and disloyalty."

"I do not believe it!" Naseem cried desperately. "The Protector of the World would never do such a thing—"

A quiet voice from the open doorway said: "Naseem is right". Naseem gave a cry and sank in a deep bow. Ustad Isa made obeisance. Assad Khan wheeled sharply and saluted. suddenly pale of face.

The Emperor Shah Jehan stood in the doorway.

He said: "I have heard all we need to hear. Assad Khan, go; take your men with you; and await us at the palace."

Assad Khan, with an ashen face, obeyed. They heard him give an order to his men, and the jingle of arms and the tramp of feet as they marched away and out of hearing.

Shah Jehan took up the model in his own hands. He looked at it long and deeply.

"This," he said gently at length, "is incomparable. It is all that I would desire the tomb of my beloved Empress to be. If I ask it of you as a friend, Ustad Isa, will you not give it to me?"

Ustad Isa and his wife looked into each other's eyes.

"Majesty," he said, "we two give it to you gladly and with all our heart."

And the exquisite building that Ustad Isa designed, and Shah Jehan had built, still stands on the banks of the Jumna, though three long centuries have passed since its inception—a dream in marble, the loveliest thing in the world; and men call it the Taj Mahal.

PRAKASH'S
GLORIOUS PRODUCTION

A GOLDEN PAGE
from
RAMAYAN

BHARAT MILAP

(HINDI)

भरत मिलाप

Starring
DURGA KHOTE, SHOBHNA SAMI
SHAHU MODAK, PREM AD
VIMALA VASISHTHA, NIMBALK
UMAKANT, AMIRBAI, PAN
SHANTA KUMARI & Many Oth

Direction
VIJAY BHATT

Story
V. AUNDHKER

AWAIT RELEASE
IN YOUR CITY

Chief Agents:- EVERGREEN PICTURES BOMBAY

IGGEST EVENT
of the
SCREEN

PRAKASH'S

SACRED OFFERING
TO ART, CULTURE AND
RELIGION OF MANKIND

BHARAT BHET

(MARATHI)

भरत भैट

Starring

RGA KHOTE, SHOBHNA SAMARTH
IHU MODAK, CHANDRAKANT
ALA VASISHTHA, NIMBALKAR
ALE, AMIRBAI, PANDE
NTA KUMARI & Many Others

Direction VIJAY BHATT

Chief Agents:- EVERGREEN PICTURES BOMBAY 4

Wishing Happy New Year

To our patrons and exhibitors

from

Rose Pictures

Our 1942 Programmes

(1) RADIO SINGER or LAJ WANTI

With

RATANBAI, ANURADHA
W. M. KHAN, ASHIQ HOOSAIN

Directed by **Hiralal Doctor**

(2) GANESH JANMA

Story **Pandit Betab**

WITH... WELLKNOWN CAST

ROSE PICTURES

Ready for Bookings:

Kamala Talkies' Social Hit

SOHANA GEET

Write for particulars:

ROSE PICTURES

55, Ezra Street, CALCUTTA — Tribhuvan Road, BOMBAY 4.

TELE gram ROSEPICTUR phone 3786 — FLOWERROSE 41881

CHANDAN

IS

Art & Entertainment Personified ! !

CHANDAN

IS A SWEET DREAM OF LOVE DIVINE...OF TWO VILLAGE ANGELS WHOM THE SATAN OF SOCIETY TRIED TO SEVERE!

ASHOK PICTURES'

Panorama of Pictorial Village Life!

CHANDAN

Starring:—Nazir, Kanta, Ashiq Husein, Mayadevi, Sadique, Jamsetji, W. Khan, Baby Lalita.

Direction: **Sjt. DHIRUBHAI DESAI**

Releasing Organization:

Excelsior Film Exchange
(Prop. LIM A. BILIMORIA)
GOVERDHAN BUILDING, PAREKH STREET, BOMBAY

Shortly Coming at —

LAMINGTON TALKIES...BOMBAY

For North:
VISHNU CINETONE
Delhi & Lahore

For C. P., C. I.
Jamnadas & Co.

These Glittering Stars!

How Do They Look At Home?

By: M. A. Hamid

This is not an article but a study, undertaken to prove that our stars of the silver screen are human beings, just like you and me, sharing and cherishing the common virtues and idiosyncracies of the human race. There was a time when they were considered a class by themselves, leading a hectic life, marrying recklessly or even pulling on without marriage and otherwise over-doing their part on the stage of life. They do all these things more or less even now but the social stigma which was once attached to the profession is losing its severity every day. A very happy symptom, indeed.

The other day, a friend of mine became unnecessarily bitter against the film stars. He said, giving a twist to his nose: "These actors and actresses....You know they spend ....spend everything in youth and only think of saving in old age". He probably had in mind an old actress taking the rounds at the C.C.I. in desperate need of saving. "That is true of all", I retorted, "Why blame only the film stars." And there is nothing strange about it for Bernard Shaw has very aptly said that youth is a flooding stream from which one could draw buckets at will but in old age, one has to bottle up, painfully, everything that comes to him.

By no means, I want to shatter your dreams about your favourite stars. You keep on cherishing the fantasies about them but if at any time you suddenly discover that your idols have feet of clay, don't be surprised or disappointed for they are just ordinary flesh and blood—a little more flesh than blood on account of their fat salaries.

If our study is going to be of any interest and value, it must be pursued without fear or favour. While I assure the readers that I would be frank and outspoken in my reflections even to a point of audacity, I confess shamelessly that I am writing here only a fraction of what I know. Mr. Baburao Patel must share with me these feelings for he has not only put the brakes on my liberty of writing but still carries with him the editor's privilege of censoring my article. In offering these slight impressions, tossed off in spare time, I will ask my readers to thank those who have honoured me (or my friends) with their friendship—and they are none other than the stars themselves. We are living in a world which is made by man but ruled by woman. Hence the 'ladies first' rule and this brings us to our lady charming of the screen —Naseem Banu.

Mazhar Khan entertained Producer-Director S. F. Hasnain of Calcutta at the Taj. Here are some of the guests at the main table. From right to left: J. K. Nanda, A. R. Kardar, Y. A. Fazalbhoy, Mazhar Khan, Mr. S. F. Hasnain (the guest), Sir Rahimtoola Chinoy, Baburao Patel, M. A. Fazalbhoy etc.

Leila Desai—she is now coming to Bombay.

BEAUTIFUL NASEEM

Naseem's real name is Roshan Ara. She was born at Delhi but her native town is Amritsar. This is perhaps news to you for you have been told oft and anon that Naseem belongs to Delhi.

She was born on the 2nd, January ....but I am not going to tell you the year, for you must not forget that a lady's age is her personal property and I and you have no earthly right to talk about it. So 2nd January! And what a pity! Naseem missed the bus for New Year Honours just by one day.... through no fault of hers, of course.

Naseem is popularly known as the beauty queen of the Indian screen. Now, whoever that genius may be who coined this phrase, he overstated the fact. Beauty, she certainly is, every inch but not the queen. And besides, she does not like to be a queen. In fact, her recent 'no' to wear the royal robes landed her into a temporary mess.

Thrills The Screen With Its STORM OF EMOTIONS!

Story By:
M. G. Rangnekar

Dialogues & Songs:
Pandit Fani

Music:
BALI

THE VENUS PICTURES

present

LALITA PAWAR
P. JAIRAJ
JAGDISH SETHY
SUNALINI DEVI

In Their First Cunjal Production

KIRTI

AN UNFORGETTABLE STORY WHICH AFFECTS EVERY HUMAN LIFE

For Territorial Rights Please Write To:

THE VENUS PICTURES

YUSUF BUILDING,
FORT : BOMBAY

Vigour Vitality Manhood

will be gucranteedly restored to you if you only decide to take

Numo Gold Tonic Pills

a perfect Nerve Tonic

It is not a quack remedy but is the result of 30 years of medical experience & is based on the successful clinical results. The constituent drugs & chemicals—disclosed in our booklet—have specific actions of revitalising the whole system, giving new energy, vigour & vitality to the body. It stimulates the blood circulation and works most efficiently as a powerful aphrodisiac.

Therefore these pills are strongly recommended in the treatment of physical & nervous breakdown, exhaustion, neurasthania, general weakness, convalescence, low vitality and sexual debility.

These pills are without any contra-indications.

Price per bottle Rs. 4/- V.P.P. charges extra.

NUMO CHEMICAL WORKS.

TELEPHONE 23121.

Head Office:—387, Kalbadevi Road, **BOMBAY 2.** (opp. Khadi Bhandar.)
Works:—536, Centre Street, ... **POONA CAMP.**

NOTE:—*For further particulars ask for our FREE booklet.*

Shobhana Samarth and Chandrakant as Sita and Ram in "Bharat Bhet" a Prakash picture.

A few hirelings came forward to wage a war of propaganda against her just to cow her down. After deep deliberation and thorough planning, they brought out a slanderous poster against her. The only relic of that proud achievement of these filthy men is pasted on a dustbin on Mohamed Ali Road where if you stop to read the contents, the awful smell drives you away. The whole joke is that Naseem herself is still ignorant of the contents of this master-piece of "literature"! If you happen to face Naseem in real life, you will find hard to believe her quick transition from girlhood to womanhood. She looks so naive, careless like a child. Innocence plays on her face. But her lips betray and when she talks, she is a full-fledged woman.

PROOF OF HER FUTURE PROMISE

Now whatever she looks on the screen—Nur Jehan or anything, she is different at home. I expected flowers in her house, works of art, paintings. All she has is ultra-modern furniture but it just lies there. There is almost everything in her house but it will be difficult to locate when you need any. I think this is due to her lazy good nature that she does not like to trouble her numerous servants by scolding them to do things properly.

You might think that, perhaps, she is jealous of things beautiful. But no, she is not. I remember her once showing me a photo of an Indian princess and happily remarking, "See! How lovely and beautiful she is". I looked at the photo and then at her. "You have nothing to grudge", I said. She blushed. A woman, after all. One could see a mixture of red and white on her face with innumerable undercurrents of emotions.

That set me thinking. Yes, she could express emotions effectively. After all, she is not all beauty without life, as some of her critics prefer to call her. And she solemnly assures me that in her coming picture "Ujala", she is not only going to give a lie to the propaganda against her that she cannot act with emotion but she will be seen shining with ever more brilliance. Now that is a bold statement and as I was about to state my doubts, she guessed the inevitable and throwing herself in the air, said, "Here's the proof".

I looked....she danced.

And as she danced, she went around the room, now in sunshine, now in shadow, her movements of body rising and falling in tune with soulful beauty. I think, I better stop or else even the good-natured Naseem may suspect my good motives.

Manorama comes smiling once again in "Khan-Daan" a Pancholi Art Picture.

INTER-PROVINCIAL LEILA DESAI

Leila Desai is, perhaps, the finest inter-provincial product in our filmland. She is full of grace and charm. Her fatal weapon is her pair of beautiful eyes that continue to haunt you even when you are far and away from them.

I saw her for the first time in New Theatres' Studio No. 1, Calcutta when on my way back from Rangoon. She was bare-footed and bare-headed, without powder and lip-stick; her saree wrapped round her carelessly and her hair absolutely out of control.

My impression is that she never walks but just glides through the air. She has all the qualities of a successful dancer, including her bulk, but the surprise of all surprises for me is that she does not seem to know dancing. However, she is extremely hard-working and through sheer constant practice she masters her dances so completely that people have begun to compare her dances with those of Sadhona Bose. To some extent, Leila is very business-like. She deals with the right man. She seems to care more for the person who can help her getting a better part in a film whoever he may be. No wonder, she has been so successful in her film career though, comparatively speaking, there are few films to her credit. A sure tip to ambitious artistes!

Ishwarlal and Madhuri in "The Guest" a Ranjit picture.

Leila Desai seems to have a fretful nature. If some one just says that her such and such shot is not up to the mark, she will at once rush to the director and ask him to re-take it. He may move heaven and earth to prove that there is nothing wrong with it but Leila's heart won't be at peace till the shot is retaken. And if her wishes are ignored then she is liable to spoil the next shot through sheer nervousness.

There is good news for those who will have the good fortune to work with her for according to the latest reports, she is coming to work in a newly floated company of Bombay. She is very fond of mixing with her unit and is often seen distributing sweets and sweetness among them.

I have heard that blended tea gives better taste. I do not know and do not care to know for I am not very fond of tea. But there is a remark which I have heard about Leila Desai but which I never understood. I merely reproduce it here with the hope that someday some one will make me understand. And that remark is—"In the field of art, Leila sometimes suffers from Bengal's superiority complex and at other times from Gujerat's delicacy complex."

In a love situation from "Municipality", a social comedy of Brilliant Pictures.

HOME LOVING KHURSHID

Khurshid hails from Lahore—the city of the Shalimar—which some-

day hopes to become the fashion centre of India—She joined films against the wishes of her parents. So you can be sure that she has the courage and audacity to do whatever she likes.

I think almost every film artiste has some ulterior motive in becoming an artiste, however much he or she may or may not like the art itself. Khurshid is no exception, and she too had an ulterior motive. And what was it? To get a man, no I am sorry, the man. So as far as she is concerned, the film career has been an adventure—a sort of a hunt for husband.

Now don't be shocked to hear that she has succeeded in finding her husband and is living happily with him. I am not going to tell you his name for he is a well-known actor and you might begin disliking him for no fault of his. The only tip I can give is that he weighs just a few hundred pounds and is thoroughly athletic.

From the time Khurshid has found her man, the screen career has lost its charm for her. She naturally feels the happiest within the four walls of her home and proudly mentions this fact. So she is a home bird, perching now and then on the studio tree out of sheer professional necessity. She, however, tells me that she is looking forward impatiently to the day when she will be able to leave the screen and live peacefully in some corner with her mate,—I mean her husband.

Khurshid sneers at those actresses who say, "No woman has ever gained anything from domesticity". She is simple. Luxury bores her and she resents seeing women strutting like pea-cocks. She hates society, parties and dinners. I remember, once an eminent Englishman of Bombay invited Khurshid and her husband to a dinner at the Taj. She politely refused and, in return, invited him to an Indian dinner at her house. She knew that no Englishman will ever have the courage to face *chapatees* and *parathas* or cherish hot Indian curries.

She enjoys food best at her own dining table, and eats without any ceremony or formality. Not infrequently, she puts both her legs on the chair while eating. May be this process facilitates digestion. I do not know.

Usually, she does not like visitors, and the proof is that whether she is in the house or not, her nameboard indicates that she is out. But if you ignore these instructions, knock at the door and succeed in getting into her drawing room, you will see Khurshid clad in the simplest possible clothes greeting you with a pleasant smile in the pre-

Con. on page 80

GATEWAY OF PARADISE

Paradise
Paradise
Paradise

CHANDRA MOHAN—

Inimitable artiste of the Indian screen, he plays another outstanding role in "Roti" a social picture of National Studios.

Young India's New Year's Hits!

Hear The Lilting Songs

OF

Your Favourite Stars

RATANBAI

in

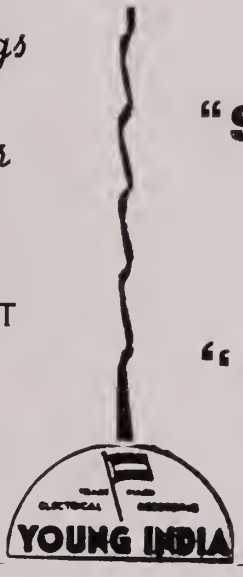
ROSE PICTURES' SOCIAL HIT

and also

BAMA FILMS'

JYOTI MALAR'S

SONGS IN TAMIL



AND ALSO,

"SANT SAKHU"

of

PRABHAT

and

"DARSHAN"

of

PRAKASH PICTURES

For particulars and Catalogues please see our authorized dealers or write to:—

The National Gramophone Record Manufacturing Co., Ltd.

Telegrams: "TANSEN"
Telephone: No. 25181

110, Medows Street, Fort, Bombay

Factory at
WADALA (BOMBAY)

Maharaja Talkies, Indore, Theatre magnificent in C. I. Equipped with Modern & Comfortable Furniture and Bauer High Fidelity Sound System with H. I. Arc Lamps.

In a short period of six months, Maharaja Talkies acquired marvellous and tremendous success in showing the great picture of the year "CHITRALEKHA" for 16 weeks GLORIOUS WEEKS—a record run and record collection picture—which is a positive proof of its best showmanship in Central India.

★●★

MAHARAJA TALKIES - INDORE

SHOWMANSHIP AT ITS PEAK OF EFFICIENCY

Leela Chitnis creates new glamour in "Jhoola" a Bombay Talkies' picture.

★ Pictures & Producers

FAZLI BROTHERS (Calcutta)

Director Hasnain, when he paid his hurricane visit to Bombay recently, became a great social success not only among journalists but also among the producers. Entertained by Film Actor Mazhar Khan, Distributor Chunilal Desai and several others, Director Hasnain was made quite at home in Bombay.

People who saw the trial of "Masoom" were loud in its praise, showering congratulations on Director Hasnain.

"Masoom" has a unique story and with Anis, Mazhar Khan and Romola in the cast it is claimed that it is the best picture coming from Calcutta in the last three years.

Mr. Hasnain has left for Lahore where "Masoom" has been released.

The next picture which is under production in Calcutta is called "Chowranghee", in Hindi and Bengali, and is directed by Mr. Hasnain's younger brother. In a couple of months "Chowranghee" will be ready for the screen.

PRABHAT FILM CO. (Poona)

Just at present there are hardly any production activities in the studio at Poona as all the partners are busy settling their own differences among themselves.

Half of their time is wasted in running between Bombay and Poona and the other half is utilised in finding faults with one another.

The result of all these activities is that production in Prabhat is at a standstill.

We hope all these differences will settle themselves and once again Prabhat would start functioning as a full-fledged studio should do.

PANCHOLI ART PRODUCTIONS (Lahore)

More evidence is coming from Lahore about the huge anticipations of "Khandaan".

Even those who are distantly connected with the picture are now eloquent about this picture becoming a big success. Dalsukh Pancholi is of course confident and has already switched on his attention to still another new picture called "Poonji".

CHHAYA PICTURES (Bombay)

This new production unit is chaperoned by Gajanand Jagirdar, Pandit Anand Kumar and Raja Pandit. Their maiden production is a socio-religious subject called "Gora Kumbhar" which is being produced in Marathi. The main attraction in the picture is the versatile Lalita Pawar who is expected to give a stunning performance under the jealous nursing of Pandit Anand Kumar. This picture is expected to be ready some time in February.

PRAKASH PICTURES (Andheri)

The final settings of that mytho-

On the sets of "Masoom" during a tea interval. Right to left: Anis, Mehtab, Director Hasnain and Mazhar Khan, India's great character actor.

logical spectacle "Bharat Milap" are now being shot by Director Vijay Bhatt. Because of its two versions, Hindi and Marathi, this picture is necessarily taking a long time but it is a delight to observe the results after the careful attention given to the picture by its director.

With Shobhana Samarth, Shahu Modak, Chandrakant, and many others included in the cast, this picture promises to be even a greater success than "Narsi Bhagat".

Another picture which will go on the sets almost immediately is called "Station Master", a social story, featuring Jagdish Sethi.

NATIONAL STUDIOS (Bombay)

Director Mehboob, the production chief of these studios, could not be a very happy man just at present with a number of pictures on the sets morning and evening.

While "Nai Roshni" has been released at the Pathe Cinema, "Garib" and "Nirdosh" are lying ready to take their turn in screening.

A new picture that has gone in the sets is a comedy called "Lalaji" starring Yakub and Yashodhara Katju. This picture is once again directed by Lalitchandra and Chimankant Gandhi, which means in other words, that it is being supervised by Mehboob.

"Vijay", a social picture, directed by Mohan Sinha has been completed, while "Roti", the mighty production of the studio for the year, is progressing rapidly under the direction of Mehboob.

All hopes are now centred on "Roti" which features Chandramohan, Sheikh Mukhtar, Sitara and Akhtaribai Faizabadi and from what is being talked and discussed it seems that these hopes will be fulfilled.

BOMBAY TALKIES (Bombay)

By the time this is in hand "Jhoola" will have been released at the Roxy Cinema in Bombay. To say that the picture was a success is to paint the lily.

The Bombay Talkies people have been having such a unique run of luck in their productions recently that it becomes an easy job to be a prophet of their future.

Not being spoiled by their success, the executives of the studio have already begun a new social story to be completed within three months of "Jhoola".

In "Jhoola", however, the studio expects a big triumph, this time, more because of its excellent story not to forget the teaming up again of Ashok Kumar and Leela Chitnis.

FAMOUS ARUN FILM CO. (Poona)

Shiraz Ali Hakim's social picture now in the making is called "Old And New". The picture is gradually taking shape under the expert direction of Bhal G. Pendharkar,

MAN SINS—

BUT HIS CONSCIENCE PAYS THE PENALTY

FOR THE FIRST TIME IN THE HISTORY OF PICTURE MAKING, THE HUMAN HEART IS TORN OPEN AND LAID BEFORE THE ALTAR OF PUBLIC JUDGMENT

STARRING :

ZAHUR RAJA

- RADHA RANI
- URMILLA
- SHAKTI
- SHANTA
- A. R. PAHELWAN
- S. NAZIR

BADAL

MOST DYNAMIC STORY OF HUMAN EMOTIONS

DIRECTED BY: **ZAHUR RAJA**

FOR PROVINCIAL RIGHTS AND BOOKINGS WRITE TO:—

EASTERN PICTURES

NAIGAUM CROSS ROAD

DADAR — — — — BOMBAY 14.

and with Sumati Gupte and Dinkar Kamanna in the leading roles, the picture promises to be a new document in social production.

JANAK PICTURES (Bombay)

This new company is sponsored by one of the most popular executives in the film industry, Mr. Chhotubhai Desai. As the maiden production of this company, "Rai Saheb", a social comedy is already in shooting with Jagdish, Kausalya, Ratanbai and others in the cast. Before the next month is over "Rai Saheb" will have been completed.

SHALIMAR PICTURES (Bombay)

Producer-Director W. Z. Ahmed has been busy shooting continuously "Ek Raat", the maiden production of Shalimar. By the middle of January, Director Ahmed promises to keep "Ek Raat" ready and begin a new one called "Man-ki-Jeet".

With Neena and Prithviraj sharing stellar honours in "Ek Raat", the picture is likely to prove the most popular hit of the season.

RANJIT FILM CO. (Bombay)

Under Sardar Chandulal Shah's unsparing captaincy, this studio becomes a huge bee-hive of activity. From day to day new pictures are released and launched and still new ones are being discussed and put on the anvil. It is a non-stop business of production which beats the very mathematics of the box-office.

"Dhandhora" directed by Charlie has been released at the Royal Opera House and is reported to have collected record figures during the first week. After "Dhandhora" will come "The Guest" directed by Chaturbhuj Doshi and featuring Madhuri, Shamim and Rama Shukul. But what Director Chaturbhuj Doshi seems proud of in advance, during his accidental restaurant meetings, is his new picture called "Dhiraj" which, he says, is really going to be a unique social picture because of its theme and dynamic action. Pandit Indra, of course, confirms this opinion and he has written the songs for the picture.

"Beti" by Director Jayant Desai has been completed and is also awaiting release. With Khursheed and Vasanti as the main attraction of the picture, "Beti" is also likely to be as successful as "Shadi".

CIRCO PRODUCTIONS (Bombay)

"Apna Ghar", according to its production schedule, is in the last month of its completion. It seems that Director Debaki Bose will give his final touches to the picture in the first week of January and cross over to Calcutta.

Another social picture on the sets is "Nai Duniya" directed by A. R. Kardar. By the end of this month this picture will be completed and seeing Mazhar Khan and Shobhana Samarth in the cast one feels almost confident of its success.

LADIES can have perfect health and look charming by the use of "REKHA".

"REKHA" is a product of our latest research and is a specific for Ladies' diseases such as:—

Leucorrhoea, Amenorrhoea, Neuralgia, Fever, Bronchitis, Asthma, Backache, Anaemia, Weak Heart, Sleeplessness, Hysteria, Disordered Liver, Irregular Menses, Ailments of Womb etc., etc.

"REKHA" will eradicate all or any of the above diseases of Women within a short period and then will make them YOUNGER by at least 10 YEARS. Is this not enough?

"REKHA" LADIES awake! take the advantage of our 20th Century Wonderful Tonic highly praised by Medical Men, do away with your ill-health and enjoy the remaining period of your life to the fullest extent.

Price: Small bottle Rs. 2/8
Big Bottle (5 times bigger) Rs. 7/8
Postage free.

Sole Agents:

Messrs. C. C. Mahajan & Co.,

281, Jumma Masjid, Bombay 2

And one more picture is also under production called "Bhakta Vidur". It is being directed by Messrs. Altekar and Baburao Painter and features our professional saint Vishnupant Pagnis.

TAJ MAHAL PICTURES (Bombay)

By the end of January we shall have the maiden picture of this company ready.

It is called "Ujala" and it stars the beautiful Naseem and is supported by Prithviraj, Mubarak and others.

Under the direction of K. M. Multani and the supervision of Mr. M. A. Mughni this picture promises to be a first-class hit of the season. We are told that Naseem is going to dance and act in quite a big way in this picture and if that be true, the picture is really going to turn out a pleasant surprise.

NAVAYUG CHITRAPAT (Poona)

The comedy, "Sangam", which was released at New West End in Bombay is still drawing well.

The next one that is now on the sets is called "The State Guest" and is being directed by Mr. Winayak.

The Company is now shooting in its own studios at Poona which they have purchased from the Famous Arun Pictures.

BRILLIANT PICTURES (Bombay)

The maiden production of this company, "Municipality", a sparkling social comedy, has been passed by the Censor Board. The only delay in seeing the picture is due to the lack of enough theatres in the city.

A new picture has already gone into shooting under the direction of Kumarsen Samarth. This picture will be only in Hindi and is called "Pujari". We welcome this new assignment given to Mr. Samarth as he had given splendid work in his first picture.

SWASTIK INDIA LTD. (Bombay)

This powerfully organised and financially well-backed concern has released "Tulsi", a Circo picture, as its first distribution release from the office. "Tulsi" has been well received at the Novelty Talkies in Bombay, and the next picture that will be released through Swastik India is "Awaz" produced by Saraswati Cinetone.

Still another picture that will be released through this company is called "Paisa".

NATIONAL ARTISTS (Bombay)

The maiden picture of this company called "Meri Duniya", which advocates national unity, also makes Mazhar Khan a film director.

As his first enterprise in direction Mazhar Khan is confident of making this picture a big success because he feels that the theme has in it not only a message to the country but also colour and romance for the masses.

With Mazhar playing the leading role he has good support in Hari Shivdasani, Meera, S. Nazir and others. The picture is expected to be ready some time next month.

EXCELSIOR FILM EXCHANGE (Bombay)

The latest picture that will be released by this firm is "Chandan" a social story produced by Ashok Pictures of Bombay.

SARASWATI CINETONE (Poona)

The present picture under production, called "Awaz", is a social story written by Mr. Dadla. With Maya Banerjee in the lead this picture expects to attract a lot of attention.

The next picture on the anvil is called "Kanoon" and will probably be handled by Dadasaheb Torney himself.

MURLI PICTURES (Bombay)

"Pyas", a social story, directed by Ram Daryani is now awaiting release at the Imperial Cinema after "Ghar-ki-Laj" completes its screening.

With Snehaprabha Pradhan in the lead and Nazir and Gope in the supporting cast, Ram Daryani is reported to have made this picture a living document of emotions.

BHARAT PICTURES (Bombay)

This distribution office sponsored by Mr. Suganchand of Central Provinces is extending its activities and will shortly launch into production of films.

Just at present their pictures to be released are "Darpan" and "Swaminath", featuring Shobhana Samarth. With a little room in the theatres these pictures will be on the screen almost any time.

ROSE PICTURES (Bombay)

Under the direction of Hiralal Doctor "Radio Singer", a social story featuring Ratanbai and Anuradha is now on the sets. The story of the picture is so popular that already some provincial rights have been sold.

Mr. Doctor is also busy with another one called "Ganesh Janma".

VENUS PICTURES (Bombay)

The maiden production of this company, "Kirti", which is lying ready for release has practically been secured for different provinces by different parties. For the next picture Director Gunjal is busy with the paper work which is expected to go into shooting some time this month.

SUDARSHAN PICTURES (Bombay)

"Sajjan" was released at the Lamington Talkies in Bombay and had attracted quite a good attention. Mr. Chhabda is now thinking of new plans for the next picture which at least at this stage have to remain secret.

EASTERN PICTURES (Bombay)

That popular actor Zahur Raja has got together a band of enthusiastic artistes and launched into a production of his own called "Badal". This is a social story entirely different from the usual rut and the young producer is confident that because of its unusual theme it will go over well with all kinds of audiences.

Round The Town With Zabak

Death Of A Popular Producer—Slandering Stars—Studio Pests

Neena's Mystery Parcel

A film industry in mourning.

I know it is very hard to visualise this industry of ours which is recognised to be the greatest factory of joy, laughter and romance, to be ever in sorrow....but this is exactly how it struck me on November, 27, when the entire film colony composed of producers, directors, stars, technicians, film journalists and even studio coolies gathered together to pay their last respects to Mr. Kikubhai B. Desai, the Chief of Paramount and Great India Pictures concerns, who passed away peacefully after a dramatic collapse on the sets of the last picture he was making.

It was a tragic sight—more poignant and heart-rending than any tragic scene ever enacted on the screen. Within an hour of the sad death almost everybody connected directly or indirectly with our small film industry, had collected around the deathbed to bid the film industry's great pioneer a good-bye.

If the deathbed scene was tragic still more pathetic was the funeral march to the cremation grounds when a long procession followed his mortal remains to his last resting place....a six foot high funeral pyre.

As the smoke of the burning pyre curled itself towards the heavens one thought kept intruding upon my mind as I looked round at the distinguished group of mourners whom sorrow had brought together. And the thought worried me, for I wondered why it was that the only time we motion picture people ever get together is when we are either burying or burning one of our own.

SLANDERING AN INNOCENT

Only recently we in Bombay woke up one fine morning to find the whole city plastered with the most obscene and defamatory posters possible. A prominent film actress was being maligned. All the proofs.... the paper, the printing, the poster and the block used....pointed without a doubt to the fact that this was the handiwork of a film journalist, and it seems that yet neither the police nor the producers ever made an effort to bring the guilty party to book.

Then again there is another exponent of yellow journalism who makes a living by slandering Baburao Patel. From Calcutta comes another weekly packed from cover to cover with the most unbelievable slander against prominent film personalities. From the Bombay Talkies down to the smallest producer in Jyoti Studios, all have been targets, at one time or other, of these people.

We have never before seen Shobhana Samarth this way, but there she is in "Swaminath" a Bharat Pictures release.

It is quite in order to have a pointed remark now and then in a friendly banter, but to launch out into a terrific campaign of slander is certainly not journalism of any kind and neither does it benefit the writer nor the reader.

Of late there has been a great clamour among responsible journals for the introduction of new faces to the screen. How on earth is it possible to recruit fresh talent when people fight shy of us as if we had the plague?

Just a few days back I met one of our so-called society girls. She was young, pretty, smart. She asked me if I could get her a job in some office or the other. Fool that I was, I bluntly suggested that she should join the screen. The look she gave me could not have been worse had I invited her to join a nudist colony. I need not relate here the arguments she brought forth to justify the offended look. With facts and figures she gave me over a dozen reasons why she would prefer to remain unemployed than go job hunting in a studio. Unfortunately every one of those reasons had been gleaned from reading some of our yellow film journals.

BUSINESS MORALITY

In Hollywood the biggest crime that can be committed is for a star to walk out on an unfinished production. In India this seems to be encouraged and we find producers

With that inviting look, Kanta is going to attract millions in "Chandan", a social picture of Ashok Movietone.

taking fiendish glee in leaving one another without a star and completely in the soup. On many occasions the stars themselves set the pace. Only a month back one could see a young actress going the rounds of all studios offering her services, in spite of the fact that she had already taken a substantial advance from one studio and had signed on for an exclusive contract. These activities of hers caused a great deal of unpleasantness between many producers. Had this woman been in Hollywood she would have had to bid a silent adieu to filmdom, and yet this woman here in Bombay is still in demand.

You can now ask me what all this is due to and whether there is a way out? I reply there is and a very easy solution at that. A little business morality.

STUDIO PEST NO. 1

Among the major pests of studios that must be ranked along side with cockroaches, white ants, bugs, Multanis, crows, rust, inclement weather, advertisement canvassers, star's husbands and bailiffs are the breed of women known in film slang as Screen Mammas, a calamity which no scientist has as yet been able to explain successfully.

Technically speaking the Screen Mamma is the mother of a female star, who chaperons the innocent virgins to her work and acts as a sentinel for her snow-white chastity. However, like birds of prey, Screen Mammas are of various types and breeds. The most typical having those mountains of flesh that usually give birth to cross-breed stars. A champion of this class is Mrs. Potbelly, mother of a one-time Anglo-Indian screen star.

MRS. POTBELLY

When I first came across this champion Screen Mamma, I got a queer feeling that I had by mistake strayed on to a set of Kikubhai B. Desai's "Circus Queen" and was about to watch Moti put a dowager elephant through her paces. I still insist that no one can blame me for this illusion as anyone similarly placed would have also thought that the mass of seat-flesh wriggling dangerously beside a camera belonged to the rear quarters of an elephant. However, it was only after a minute examination that I discovered the mass of flesh to be of human origin ....the head was hidden within the folds of the cameraman's black sheet, hence the optical illusion.

It was later I learnt that this champion Mamma insisted on inspecting the focal point of the camera before her god-damn daughter was photographed.

As Miss Devi is now completely sabotaged for screen purposes, fifteen pictures of hers having consistently failed, it is rumoured that Mrs. Potbelly is open for engage-

Lalita Powar and Mahindrakar give some emotional play in "Gora Kumbhar" a social story of Chhaya Films directed by Pandit Anand Kumar.

ment as a professional chaperon, her proud boast being that she knows all the tricks of the studio including monkey tricks.

A TECHNICIAN KICKS

It appears that the cine-technician who went to the hills for a holiday with the arrival of the bachelor-husband, has now threatened to send me on a holiday to a hospital. Candidly, I appreciate the guy's concern for my health and I cannot think of any better place to go horizontal than in the peace and quiet of a nursing home....but, the only snag in the whole thing is that whenever I am promised a hospital-holiday something always seems to go wrong, and I am left hale and hearty and holiday-less.

No, my friend, you can't send me to a hospital....no more than the Lady who tried putting me behind bars. You see, I too, have my lucky star!

A WEATHER-COCK GARMENT

I understand from an American magazine that a designer of female clothes recently had a brainstorm, as a result of which dames will now make themselves clearly understood even when they are firmly gagged. The new garment is a reversible nightgown with the word "Yes" embroidered on the outside (or inside) and the word "No" embroidered in red on the reverse—inside (or outside, as the case may be).

I recommend that this apparel be immediately manufactured locally so that it could be used as the ideal Xmas gift for a young lady from a gentleman, who doesn't mind being half-sure of himself!

NEENA'S PARCEL

It was a day during the warm expectations of Christmas that I found a nice big parcel wrapped in crisp brown paper lying on my table. For a moment I felt the postman had left it there by mistake, but on an inspection of the label I discovered with a pull at my heart that no mistake had occurred and I was the rightful claimant to the package.

Slowly and with gleeful anticipation I untied the thing and when I had opened it imagine my surprise to find a thick file bursting with letters. The accompanying note attached to the cover read as follows: *Dear Sir, As you were impudent enough to print the "Interview" I did not give, will you please now make amends by informing the people who have overwhelmed me with letters asking for autographed photos that I shall be sending the same to them as soon as my studio prepares a fresh stock. The first two hundred I had vanished within a day of filmindia's publication. As you and filmindia have jointly been the cause of all this I am sending you the letters to realize the extent of your mischief, which you call journalism. Yours etc. Neena.*

RECORD BREAKING FAN MAIL

For a few minutes I gazed dolefully at the mass of letters spread before me and then with the courage of Farhad attacking the mountain I began counting them, more out of curiosity than anything else. For half-an-hour with the spirit of an ancient Christian martyr I stuck to the tedious job....after that I gave it up. I had counted a thousand and about twice that amount lay still uncounted. By then the size of her fan mail had completely bewildered me.

However, while still in that benumbed condition three facts slowly emerged themselves from the heap of Neena's fan mail: Firstly, the amazing pull of "filmindia". Letters had come from almost every corner of India and even from remote stations in Burma, Ceylon and Africa. Secondly, the quickness with which Neena had become popular even without an actual screen appearance. Thirdly, how deeply the necessity of new faces is felt among the fans

A WORLD RECORD!

I am not quite certain about fan mail statistics, but I am definite on one point, and that is, that Neena's fan mail constitute a world record, inasmuch, that never before in the history of cinematography has an aspirant for film fame received so many letters before being seen on the screen.

Honestly, I am surprised at the whole thing as I never in my wildest imagination ever dreamt that such a large following could be collected with the mere publication of an unauthorised "interview".

I plead innocent, Neena....the fault is filmindia's and its hefty editor's!

COURSE FOR A CURSE

A letter received from a friend at Lahore states that the Punjab University has started a special six months course for students desiring to learn journalism. This is, indeed, very revealing and worthy of commendation, but still I feel that six months training will prove futile as experience has shown me that it takes more than twelve months for a journalist to become bold enough to demand his first month's wages.

I suggest that after the six months' theoretical course the students be sent to Bombay to receive practical training with news weeklies. After a year I guarantee they will have become thoroughly versatile, completely hardboiled and totally penniless. After that, if they are still bent on remaining in Bombay they could apply for jobs as tenors in the Taj Mahal Hotel, for they would have received considerable training in singing for their money!

HIS FATHER'S VOICE

Overheard at a school:

Teacher: What race of people have the largest population on earth and multiply at an amazing rate?

Journalist's Son: Creditors!

OUR REVIEW

Moti's Rare Courage In 'Circus Queen'

Huge Crowds Welcome Thriller

First Circus Romance of India

This is one of those several thrillers which the late Kikubhai Desai has produced for the screen. This was his second last picture, the last one being "Sheikh Chilli", not yet released.

The unique feature about "Circus Queen" is its background of a real circus with its complete paraphernalia of artistes, clowns, horses and wild brutes.

For the first time in India has such a daring attempt been made to shoot film sequences actually in the lions' and the tigers' cages.

Moti, the heroine of the picture, has shown rare courage not only in entering the brutes' cages but also by closely flirting with the lions and the tigers, through several shots.

Many an artiste had cried off during the early preparations for the picture and run away even without so much as seeing a lion.

Moti, loyal and faithful to her producer, stepped out to do what no other girl in the Indian films has done yet. So to those who now say that those lions and tigers were tamed and trained, we would suggest their stepping into a cage even now.

Moti's performance therefore becomes a unique landmark in the history of screen acting. We now expect Nadia to follow up the lead given by this fair-complexioned girl of the Punjab.

A STATE INTRIGUE STORY

Generally speaking, "Circus Queen" is a story of state intrigues with a soft ruler, a popular brother, a wise prime minister, a scheming woman and a gang of desperate ruffians.

The circus part of it begins with Sundari who does the wild animal act during the circus camp in the native state.

The profligate ruler desires to get Sundari for his bed and sets a number of his henchmen to do so. Quite accidently Sundari meets Pratap the younger prince and brother of the ruler, and both manage to fall in love with each other.

In the palace a scheming woman in Shyama Devi is introduced. She lives with the Chief but wants to sport with his younger brother. She

CIRCUS QUEEN

Producers: *Paramount Film Co.*
Story & Scenario: *Batuk Bhatt*
Dialogues and Songs: *Santoshi and Karim*
Language: *Hindusthani*
Photography: *A. M. Khopkar*
Audiography: *K. Damania*
Music: *Khan Mastana*
Cast: *Moti, Gulab, Jal Merchant, Bose, Puri, Dhulia etc.*
Released At: *Super Cinema, Bombay.*
Date of Release: *28th Nov. '41*

Director:
BALWANT BHATT

Mr. L. M. Chhabda, proprietor of Sudarshan Pictures is an enterprising exhibitor and distributor from Ahmedabad. His maiden production, "Sajjan" is now running at the Lamington.

Moti and Jal Merchant give many a thrill in "Circus Queen" a Paramount thriller.

plots and intrigues but is often frustrated by the loyal prime minister.

So all this boils down to Sundari and Pratap on one side, the King and his henchmen on another and Shyama Devi and her gang on still another side. All these parties move together simultaneously creating a thrilling and breath taking drama which does not slow down even for a minute anywhere once it gets going. The result is: Pratap gets Sundari. The King blesses them. The Prime Minister becomes triumphant and Shyama Devi dies in a cauldron of boiling oil.

STOPS THE THINKING MACHINE

Producing such a speedy picture, inspite of several clumsy blunders, is an art by itself. Here is a motion picture that moves every second and takes one through a hurricane of unbelievable episodes and thrills. Its very speed beats the thinking machine which seems to halt for a time to allow the picture to pass.

However, the little breathing space one gets is provided by the splendid songs which punctuate the human and animal thrills. A couple of songs delivered through Moti are remarkably well tuned and well sung.

Gulab has done good work as Shyama Devi, the sponger. Puri is quite amusing as the stupid Maharaja.

Well, "Circus Queen" is a pleasant novelty in its circus element and incidentally becomes the record of a little woman's big courage in doing her duty. If the huge crowds at the Super Cinema in Bombay are an indication of the popularity of the picture, "Circus Queen" ought to prove a very successful hit.

Con. from page 69

sence of her husband, of course. She will talk to the point and bluntly. No coquettishness.

On the screen, she is glamorous, vivacious and what not. The camera has always been more than friendly to her. But in private life she neither likes glamour nor too much of vivacity. In her habits and tastes, she is inclined to be conservative.

Khurshid's greatest asset is her voice about which she never cares. The surprise of her life she experienced when she discovered that she is the most popular amongst her fans because of her songs. Her voice so often described as golden, has never been golden to me. "It has been silver—a metal of far greater loveliness. It has the coolness of silver and its sparkle....It is at once brilliant and chaste." Don't you agree? And if you agree, there ends the matter.

Long, beautiful and black hair is the most precious ornament of a woman. Beauty is a divine gift but neat and beautiful hair is a culture which can be acquired by the constant use of MUKUL HAIR OIL.
USE
MUKUL
for
BEAUTIFUL
HAIR
MUKUL
Wealth of Flowing Hair!
AYURVEDASHRAM PHARMACY LTD., Ahmednagar.

OUR REVIEW

"Nai Roshni" Better Than "Kasauti"

Kanaiyalal Smashes Through

Harish And Amar Disappoint

This is a "B" team production of National Studios and it is only slightly better than "Kasauti"

The story of this picture is written by Mr. Agha Jani Kashmiri and when asked what he had meant to tell the people, he himself couldn't tell. Thereafter we searched throughout the story for a theme, a motive or at least a provocation and having found none returned to the conclusion that the story was probably written for entertainment, for box-office or for some other mysterious purpose.

In a story so vague it is difficult to tell why everyone in the picture moves about.

THE TWO ENDS OF SOCIETY

The picture opens in the "Dead End" fashion with sweepers sweeping municipal roads and one woman sweeper singing a song.

The words of the song describe the unenviable lot of the poor sweepers. The song complains of want of bread, clothes and a mate. The actual portrayal is done by Iqbal, a good singer, who probably taking the song as one to be sung for sake of its music, puts it over well musically but in direct violation of the spirit and meaning of the words. The "Dead End" idea therefore is debauched in its very spirit.

From this early dawn atmosphere which has nothing to do with the subsequent story, we are introduced to Mohan, a poor struggling bank-clerk with a shrewish wife in Vijaya and Geeta a sweet lamb of a daughter; to Masterji a ticklish school teacher with Shanti his docile wife and Mohan the ideal son who learns music and becomes a music teacher to fall in love with his first official pupil; and as if in contrast with these poor people, we are also introduced to Bihari, a young bank manager with an eye on other girls but with a wife, Indira, waiting at home.

Mohan, the bank clerk, serves at the bank where Bihari is the manager. That way the two ends meet in this story. On the poor side of this story, we are shown a wife unreasonably dominating her husband, while another poor man driving out his own son while his wife pleads vainly.

We are also shown the thirst of money which the poor carry throughout their life and how, when they once in a life time get a prize lottery, even that is wrested from their hands by a cruel fate. The conclusion seems to be that the poor are cursed by fate and no matter what they do they can never come up.

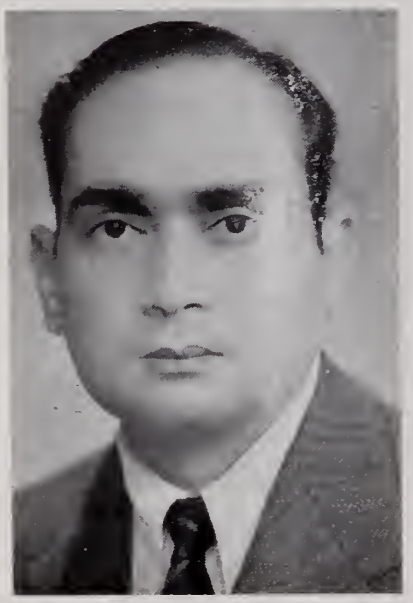
NAI ROSHNI

Producers:	*National Studios*
Story, Scenario, & Dialogues:	*Agha Jani Kashmiri*
Language:	*Hindusthani*
Songs:	*Dr. Safdar*
Music:	*Anil Biswas*
Photography:	*Malaya & Billimoria*
Audiography:	*Billimoria*
Cast:	*Sardar Akhtar, Harish, Husna Banu, Amar, Kanaiyalal, Sunalini, Sankatha etc.*
Released At:	*Pathe Cinema, Bombay*
Date of Release:	*22nd Nov. '41*

Directors:
CHIMANKANT & LALIT MEHTA

Writer Aga Jani Kashmiri

It's a musical lesson with romantic notes in "Nai Roshni" a National picture.



Director S. F. Hasnain, who made a name in "Qaidi", has now completed "Masoom", perhaps the best social picture coming from Calcutta in recent memory.

THE RICH PATRONIZE THE POOR

Coming to the rich side of the picture, we see a boisterous bank manager with a fashionable young wife. We are told that while the wife was away her manager-husband had managed to secure another girl for going about. With this scandal, the rich side begins its play in the story, till the wife prepares a plan to bring round her husband to see sense. The plan works out by leading a poor innocent young man to love the rich married woman and by making him a pawn in the game till the husband getting jealous restores himself to his wife. To heal the poor man's wound, a girl of his own kind is mated off with him. Do the poor have poor hearts and believe in poor love?

The plot is as follows: Indira is the wife of Bihari the young bank manager who, for a time stays away from his wife. Mohan is a poor bank clerk, struggling with his job, life and wife. He has a marriageable daughter in Geeta. Mohan's neighbour is Masterji, a school teacher, who has a grown-up son in Madan, a musician. Madan and Geeta are intended for each other, but they cannot be married straight-way because story-writer Agha Jani would have no plot that way.

So their affair is pulled through till the end and Madan is allowed to fall in love with a rich married woman in Indira. Madan of course is blind and stupid because till very late in the day he doesn't know that Indira is the bank manager's wife, though he calls on her every day.

There is a weak-cracker-like explosion in the story at this stage and Madan is marched off to marry Geeta. We are asked to take this piece as a bit of comedy. We do, to oblige friend Agha Jani.

The general technical work of the picture is far below the National standard, which is usually very high in production values.

The photography of this picture is amateurish and the sound is rather loudly recorded.

KANAIYALAL SMASHES THROUGH

Sardar Akhtar as "Indira" has hardly anything to do. The cameraman has been very unkind to her. Harish as "Madan", the musician hero, proves a sad disappointment. His face looks too well fed and seems to have become less photogenic. Amar as "Bihari" the bank manager, from what we see of his performance in this picture, is hardly a good selection for the screen. His high cheek bones, sunken cheeks and deep-down eyes give too grim an appearance of a starving man. Sankatha as "Masterji" has done well this time in restraining his dramatic delivery of dialogues. Sunalini as "Vijaya" the shrewish wife is excellent. If the recording had been in her favour, her performance would have still improved.

The best bit of acting, however, is given by the inimitable Kanaiyalal as "Mohan", the poor struggling bank clerk. He takes all the sympathy of the audience right from the beginning with his choice, well spoken dialogues and well thought actions. Kanaiyalal is certainly a rare type of an artiste in our screen world and given a right role few can attain his excellence of performance.

Well, "Nai Roshni" is quite a good "B" class entertainment though there is nothing much in it to shout about except the constantly punctuating humorous touches which tickle the ribs temporarily.

That dark shadow is Mubarak threatening the coy Naseem in "Ujala" a Taj Mahal picture.

OUR REVIEW

'Sangam' An Enjoyable Entertainment

Damuanna Overwhelms All

Childish Romance Between Meenaxi & Winayak

This is a comedy, pure and simple, fashioned after the Hollywood streamlined stuff. And because Indian life has no traditional school of humour, some of the situations in the story look like Western grafts, illogically brought in to create some synthetic comedy.

And yet the effort of the writer in fitting in the "borrowings" is eminently successful and praiseworthy. Though the story has no particular direction in theme, which is usual with story writer Khandekar who begins telling one thing and ends by telling another, yet there are occasions when the rich-vs-poor-sermons are doled out to throw a problematic shadow on the skeleton of the story. This attempt is altogether too weak, because the scenes of conflict between the Zamindar and his agriculturist tenants are swept out of memory by the subtle and overwhelming slap-stick-intrigues of Damuanna Malwanker who plays the role of the editor of a news weekly.

Kunda (Meenaxi) is an independent wealthy heiress under the ambi-

SANGAM

Producers: *Navyug Chitrapat*
Story & Scenario: *V. S. Khandekar*
Languages: *Hindusthani & Marathi*
Photography: *Annasaheb Gune*
Music: *Dada Chandekar*
Audiography: *V. Chavan*
Hindi Dialogues: *Amritlal Nagar*
Cast: *Meenaxi, Vatsala Kumptekar, Malati Gupte. Sunderabai, Salvi, Vinayak, Damuanna Malwanker etc.*
Released At: *New West End. Bombay*
Date of Release: *8th Nov. 1941*
Director: JUNNARKAR

Mr. Ambalal Hiralal Patel is a pioneer in importing projection equipment into India. At present as the proprietor of Cine Agency (India) he has installed over 100 installations all over the country and is actually servicing 500 theatres in addition.

tious protection of her aunty (Vatsala). The aunty is trying to get Kunda a rich, well-placed husband. Bhayyasaheb, a Zamindar, (Salvi) is the chosen opposition.

Kunda meets Mukund (Vinayak) on a train journey and both are attracted to each other. Mukund is poor and educated.

We are now introduced to Pundopant (Damuanna) the editor of a news weekly. This looks like a locally inspired character. Whatever it be, the role is intensely amusing and not far from reality. In his constant pursuit of self-interest, this shrewd editor lies, blackmails, bribes, and somehow blunders through life to earn a pretty comfortable living. He has sized up society in general and has learned to take the "ayes" for "nays".

And now the mix-up starts. Bhayyasaheb, the Zamindar is keen on marrying Kunda. Kunda loves Mukund. Mukund, equally anxious, for a time nurses a misunderstanding. But it all turns out to be well. Kunda and Mukund are joined and Bhayyasaheb and Pundopant go to jail together.

Damuanna Malwanker is doing his diplomatic stunt over the telephone in "Sangam". a Navyug comedy.

DAMUANNA'S MASTERLY BIT

The best performance is given by Damuanna Malwanker in the unscrupulous editor's role. With an appearance all in his favour, and a role fitting him like the proverbial glove, Damuanna stalks through the picture a master of every situation making the others look poor flesh. His overwhelming comedy takes the sting out of the tragic scenes and makes them look insipid and unnecessary.

Winayak, Salvi, Meenaxi and all fall a victim one by one to the superb art'stry of Damuanna, who shadows the picture so thoroughly that he himself becomes its solitary theme and resistance.

The puerile romance between Meenaxi and Winayak looks a pale, anaemic affair which stoops a little over the surgeon's operating table but fritters the opportunity with almost criminal indifference.

Both Winayak and Meenaxi give too poor a performance for such seasoned players. Vatsala Kumptekar as the aunt is highly unconvincing, being too young and coquettish. Salvi as the Zamindar is quite good, but hasn't much to do.

Mr. R. R. Patel, the smart advertising executive of "filmindia".

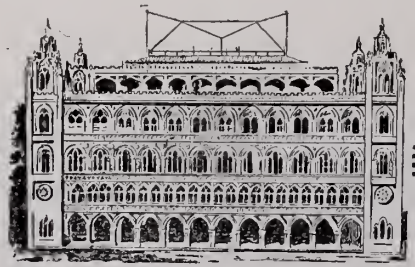
Malati Gupte, a new girl, makes her debut in the role of Shanta, a sort of a wounded deer—wounded at the hands of the lusty Zamindar. She seems to be a mild, vegetarian type of personality who not only needs a little more experience in this work but also a good quantity of vitamins to chase off her anaemic appearance. Her effort, however, is quite sincere though it fails to impress.

POOR PRODUCTION VALUES

The picture has poor production values, photography being poor and the sound being careless.

The direction lacks imagination and at best can be called just poor. In the hands of Winayak, this picture would have, perhaps, become a more thrilling comedy, the story having enough dramatic material for pictorial exploitation.

And yet after all done and said, "Sangam" is definitely an enjoyable entertainment worth seeing.



St. Xavier's College,

ABDULLA FAZALBHOY TECHNICAL INSTITUTE, BOMBAY —1.

RADIO AND CINEMA COURSES FOR MATRICULATES

1. Radio Service.
2. Wireless Telegraphy.
3. Electrical Wiring.
4. Cinema Projection.
5. Photography.
6. Sound Recording.
7. Cine Photography.
8. Ground Engineering.

Post Graduate Course. 9. Radio Engineering.

Candidates are admitted from all parts of India and from the neighbouring States, regardless of caste, creed or sex. To ensure an equitable distribution of trained men a system of regional quota of admission is maintained. To ensure admission an early reservation on the waiting list is advised.

For prompt reply, write your name, address and province clearly and send annas eight for illustrated booklet to expedite despatch.

Rev. G. PALACIOS, S.J.,
Ph.D., D.D., Ph.D., (Columbia),
Director.

ROMANCE
OF THE SIND DESERT

MAKES A SUPERB PICTURE!

NATIONAL Artists
Present
NARVEE
or
NERIDUNYA
Starring
MAZHAR KHAN,
KAUSHALYA
With
A. HUSSAIN, HARI SHIVDASANI
MAJID, MEERA
GOPE, S. NAZIR.
Directed by
MAZHAR KHAN

नारवी यानि मेरी दुनिया

मेरी दुनिया

Watch
for
Release
Theatre

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "Filmindia" Publications Ltd. from 55, Phirozeshah Mehta Road, Fort, Bombay.

Running At

THE ROYAL OPERA HOUSE

BOMBAY